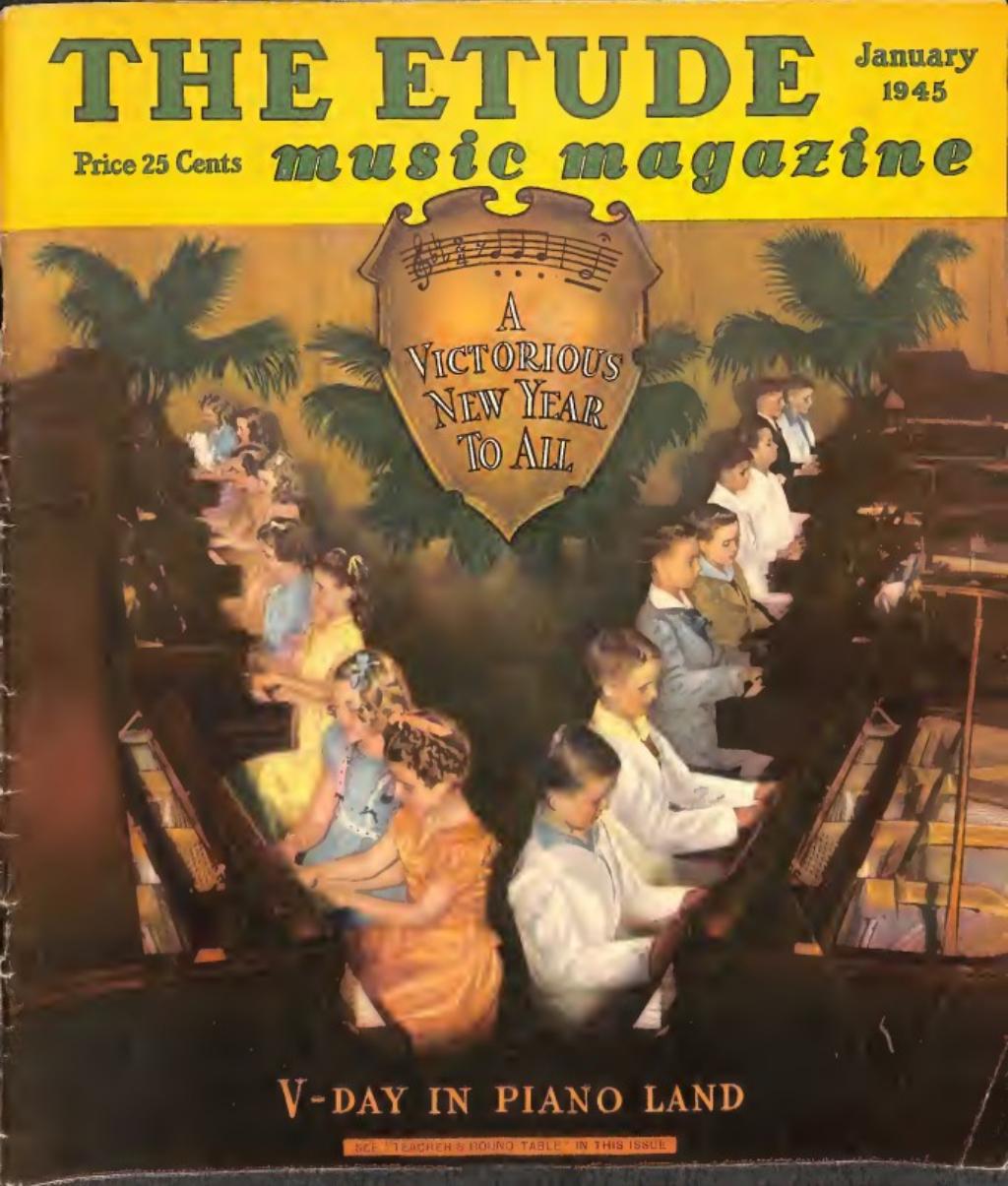


THE ETUDE

Price 25 Cents

music magazine

January
1945



A VICTORIOUS
NEW YEAR
TO ALL

V-DAY IN PIANO LAND

SEE "TEACHER'S ROUND TABLE" IN THIS ISSUE

NAMES That Denote Practical MODERN TEACHING MATERIALS for PIANO

LOUISE ROBYN

TECHNIC TALES

- Book One** So very fine, this book presents 15 essential principles in first year piano study, building up the child's hand so that his fingers quickly attain full manual readiness, thus aiding his progress in playing. *TEACHER'S MANUAL* available. 75
- Book Two** A continuation of *Book One* presenting 15 additional technical principles indispensable in teaching the rudimentary stages of musical development. Includes many hints on the technical development of the student's playing. *TEACHER'S MANUAL* available. 75
- Chord Crafters (Book Three)** Continuing the work of the two preceding books, *Book Three* introduces the 12 fundamental chords which must be given to students ready for grade 1. May be used in conjunction with almost any course of study. 75

HIGHWAYS IN ETUDE LAND (The Child's Homon) 75

Includes 12 exercises with graded studies necessary in the fundamental technical training of the child begun in *Technic Tales*, *Book One* and *Two*. Includes 12 etudes in "real life" with musical illustrations. Numerous rhythmic notes and photographic illustrations. 75

KEYBOARD TOWN 75

Into a delightful state of friendly comunity, Keyboard Town, Miss Robyn has deftly woven the important basic facts about the keyboard and staff. A captivating introduction to sight reading. Four scales are covered and more than 35 little studies are included. 75

ROBYN ROTE CARDS 75

Especially designed for grade one, this book of musical ditty-puzzles explains notation, pitch, rhythm, measure, and leads to organized sight-reading habits. 75

ROBYN HANSON HARMONY 75

Book One A Jazzy Course for students of any age, written harmonic, keyboard harmony, and ear training. Can be used with any method. Includes a Master Key for the teacher. 75

Book Two Continues the harmonic studies, introducing the harmonic notation, meter, scales, enharmonic changing of notes and intervals up to and including the octave. Includes oral drill, written tests, and keyboard work. 75

Book Three Continues the fundamentals of harmony for eye, ear, and keyboard. Carries the student up to four-part writing and may be used in conjunction with any method. 75

ROBYN-GURLITT 75

Includes 85 studies especially selected and arranged to develop sight reading, pedal technique, and keyboard work. 75

ROBYN-HANON 75

From Hanon's "Virtuoso Pianist". Miss Robyn here presents 25 exercises, all on white keys, especially adapted to training young pupils in fundamental finger technic. 75

KINDER CONCERTO—HAYDN (Two Pianos—Four Hands) 75

The spirited "Concerto in D" is here presented in a song piano adaptation for two pianos. The second piano part is a reduction from the original orchestral score. Two copies of the book are needed for performance. 75

KINDER CONCERTO—MOZART (Two Pianos—Four Hands) 75

An adaptation from the great "Concerto in B Flat" arranged for two pianos. The second piano part is a reduction from the original orchestral score. Two copies are needed for performance. 75

THE SNOW QUEEN—TCHAIKOVSKY 75

This adaptation of Andersen's fairy tale in the delightful music of Tchaikovsky's "Music for the Young" illustrates in story and music the principles taught in "Giant Games". 75

BERNARD WAGNESS

BERNARD WAGNESS PIANO COURSE

Proprietary Book Instructional news, legal procedures which lead to real achievement with pre-school age beginners. For home class instruction. Only shape. 50

Book One Practical as a very fair instructor for the average piano beginner or for those who have had previous study. Contains cards covering three octaves, rhythmic drills, harmonic fundamentals, and interesting pieces for early playing. 1.00

Book Two Achieves progress as rapidly as it is logically consistent with proper technical support, good social deportment, and basic musicianship. Supplementary pieces provide the pupil with a first serial repertoire. 1.00

Book Three Prepares the major and minor minor scales and emphasizes methods of chord analysis. Includes studies from favorite folk tunes, classics, etudes, and other interesting compositions. Copiously illustrated. 1.00

THE ENSEMBLE BOOK

Provides Duets and Second Piano Parts for pieces in *Book One* of the *Bernard Wagness Piano Course* or for more advanced pieces. 75

SECOND YEAR ETUDES

Musical studies to supplement *Book Two* of the *Bernard Wagness Piano Course* or any second year method. Helpful annotations throughout. 75

THIRD YEAR ETUDES

Musical studies to supplement *Book Three* of the *Bernard Wagness Piano Course* or any third year method. Includes studies by Casimir, Heller, Burgmuller, Lischner, etc., together with reversible practice hints. 75

TECHNIC FUNDAMENTALS

The most useful and successful work of its kind produced in recent years. Copiously illustrated with photographs showing the author's hand "in action". 40

EIGHT CHORDAL ATTACKS

An illuminating study of chord playing in which each phase is individually discussed and photographically illustrated. Practice material and etched poems are a feature. 25

MARY BACON MASON

FOLK SONGS AND FAMOUS PICTURES

A musical book for beginners to 10 years of age which clearly presents notation, rhythm, scales, keyboard, and musical terms. Includes 120 pieces, mostly simple, with words, and known to most children. Over 75 pictures, cards, and charts are provided to be cut out and pasted into the book. 1.00

FIRST CLASSICS AND FOUNDATION HARMONY

A second year book to follow "Folk Songs and Famous Pictures", which contains classical music, literature, pictures, and poems. The second half of the book is devoted to elementary harmony presented with games and cut-out cards. 1.00

BOY MUSIC

A first year book for boys 6 to 10. Features musical titles, games, and devices designed to interest and appeal to the boy pupil. Encouragement to play on desired instruments features. 75

FLASH CARDS

For children, regardless of the course of study preferred, can use these 60 flash cards for instant drill. 1.00

ADULT APPROACH TO THE PIANO

Consists of selected standard music arranged, graded, and furnished with specific explanations, the names of the pieces, and study guides for music beginners. The pupil is expected to learn himself the rudiments of music and thus progress more quickly. All children's tunes, themes, etc., have been avoided. 1.00

THE HOUSE THAT JACK BUILT

By means of color, key, and finger chart this splendid book helps primary grade age beginners to both piano and finger drill. 75

A PLEASANT PATH TO THE PIANO

Designed for the young learner, this study book begins with the first six months of piano study as a note-playing book and progresses gradually until reading and playing are well developed. 1.00

BUSY WORK FOR BEGINNERS

Through interesting, constructive "busy work" for pupils who have advanced to the First Grade in piano, the relationship between the fingers, piano keys and these nose representations on the grand staff. 60

MORE BUSY WORK FOR BEGINNERS

Gives carefully prepared "busy work" for pupils who have advanced to the First Grade in piano, with any earlier instruction book. 75

A MUSICAL MOTHER GOOSE FOR TWO

Practically and attractively illustrated, this book presents 12 very easy four-hand numbers for juvenile pianists, each set in a Mother Goose text. 75



Oliver Ditson Co.
THEODORE PRESSER CO., DISTRIBUTORS
1712 Chestnut Street, Philadelphia, Pa.

THE METROPOLITAN OPERA ASSOCIATION opened its fourth wartime season in New York on November 27 with a brilliant performance of Gounod's "Faust," which was the first opera ever presented at the very first season at the Metropolitan Opera House in 1883. The leading roles were in the hands of Leontine Altmann, Ezio Pinza, Raoul Jobin, and Martha Lipton, the latter making her debut. The honor of conducting the opening night was given to Wilfred Josephs, who this year is celebrating his twenty-fifth anniversary with the Metropolitan.

CARL FLESCH, distinguished Hungarian violinist and pedagogue, died on November 15 at Lausanne, Switzerland, at the age of 71. He was internationally known as soloist, ensemble player, teacher, and author. He was born in Mason, Hungary, and studied in Vienna and Paris. In 1921, Fischer Flesch was head of the violin department of the Curtis Institute of Music in Philadelphia. He was also first violinist of the Curtis Quartet. Following this, for a number of years he was on the faculty of the Berlin Academy of Music.

ROBERT BOELNER of Hartford, Connecticut, and Camarero Guarduri of Brazil are announced as the winners in the first All-Western Hemisphere Composition Contest sponsored by the Washington Chamber Music Guild and the RCA-Victor Division of the Radio Corporation of America. The third award, which each was worth \$1,000, went to Ruth Barton. Barton's songs will be performed by the Chamber Music Guild String Quartet in Washington and in New York City. Six other quartets were given honorable mention. The composers of these works



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

THE MUSIC TEACHERS NATIONAL ASSOCIATION will hold its annual meeting in the Drexel Hotel, Philadelphia, February 14, 15, 1945. A tentative program has been announced which gives promise of containing much of value and entertainment for those attending.

ANGEL REYES, Cuba's foremost violinist, was the recent guest of violinist David Oistrakh of the Moscow Conservatory, whom he was presented with the famous Wilhelm Stradivarius violin to be used by him throughout his professional career. The violin had been purchased recently by Thomas L. Fawick, an industrial engineer of Cleveland, who took this means of making the rare instrument available to the now world-famous association between Latin America and the United States.

LILY PONS and her conductor-husband, André Kostelanetz, have cancelled all of their opera, concert, and radio engagements, to embark on a three-month tour of England and Spain—this time in the European and the China-Burma-India theaters of war. They plan to leave some time in December, to be gone fifteen weeks.

THE LYRIC THEATRE, in Baltimore, Maryland, known as the "Music Hall," celebrated its tenth anniversary on October 21, 1944, the opening night. The opening concert was given by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" by George Gershwin, director of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length. The results especially for the anniversary celebration.

AN AWARD of \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Dorian Fund of Columbia University and the Association of American Operas. The opera must not be over seven-and-a-half minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Cahn, Metropolitan Opera Association, Inc., New York, 18, N. Y.

THE TWENTY-FIRST ANNUAL YOUNG ARTISTS AUDITIONS of the National Federation of Music Clubs, which carry a award of \$1000 each in prizes, in nine vote classifications, will be held in New York City in the spring of 1945. State auditions will begin around March 1, 1945, with national auditions for which state winners are eligible. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Kimball Building, Chicago, Illinois.

Oscar G. Sonneck, whom we takes up his residence in the edition of Publications of the House of G. Schirmer, Inc. Mr. Schuman is a graduate of Columbia University and the winner of many prizes.

GABRIEL GRIVEL, composer and conductor, who in 1931-32 and again in 1933-34 conducted opera in Chicago, died on October 24 in Paris, aged 64. He was a native of Lille, France, and studied at the Paris Conservatoire under Lavigne, Gedéon, and Faure.

MARCEL DUPRE, internationally famed organist and organ builder, has been found alive and well at his home in the Parisian suburb of Meudon, to which he had retired when the Nazis invaded France. After the fall of Paris, he had entirely from the occupied side of his world, he was fortunately permitted to carry on his work in spite of the Nazi regime. He completed the editing and publication of a twelve-volume series of the complete works of Bach, a project on which he has been working throughout his career.

DR. ALVIN KRANCH, pianist, composer, and teacher, son of Helmuth Kranch, founder of the piano firm of Kranch and Bach, died on October 28 in New York City. He studied with Anton Rubinstein and was a friend of Grieg, Brahms, and Richard Strauss.

THE BALDWIN-WALLACE CONSERVATORY of Music at Berea, Ohio, will present on December 15-17 its fifth mid-year music festival, consisting this year of four concerts devoted to works by French composers.

THE LOS ANGELES MUSICIANS MUTUAL PROTECTIVE ASSOCIATION, Local No. 47, American Federation of Musicians, celebrated its twentieth anniversary on October 10, 1944, during the taking part of the extensive musical program were Rudy Vallee, former Coast Guard band leader; Kenny Baker; Erroline Hawkins; Jack Riley; Xavier Cugat; and the Petey Morecambe Symphony Orchestra. A concert was given by the combined Los Angeles County Band and the municipal band of Santa Monica.

THE STONEWALL BRIGADE BAND of Staunton, Virginia, will celebrate in 1945 the one hundredth anniversary of its continuous organization. Originally formed as the Mountain Southern Band, (Continued on Page 56)

Jean Berger, Louis Giesenway, Walford Higgin, Jose Ardelean, Juan A. Garcia Estrada, and Claudio Santoro.

BÉLA BARTÓK'S Sonata No. 2 for violin alone was given its world premiere when it was played by Yehudi Menuhin on November 26 at his New York recital.

MRS. NELLIE RICHMOND EBERHART, widely known writer, who attained special fame as the author of the lyrics of such well-known songs as "The Old Folks at Home," will be the author of a new volume of poems including *At Dämning and From the Land of the Sky-Blue Water*, due November 16, at Kansas City, Nebraska. For many years she had collaborated with Dr. Cadman in all of his important works.

Competitions

Edgewood Avenue, New Haven 11, Conn.

A PRIZE of \$1,000 will be awarded in a nationwide competition conducted by the Cincinnati Symphony Orchestra, for the writing of a "Jubilee Overture" by George Gershwin, director of the orchestra, which takes place during the coming season. The competition is open to all American citizens and works submitted must be between ten and fifteen minutes in length. The results especially for the anniversary celebration.

AN AWARD of \$1,000 to encourage "the writing of American operas in general, and of short operas in particular," is announced by the Alice M. Dorian Fund of Columbia University and the Association of American Operas. The opera must not be over seven-and-a-half minutes in length and by a native or naturalized American citizen. The closing date is September 1, 1945 and full details may be secured from Eric T. Cahn, Metropolitan Opera Association, Inc., New York, 18, N. Y.

THE TWENTY-FIRST ANNUAL YOUNG ARTISTS AUDITIONS of the Society of American Musicians, is announced for the season 1944-45. The classifications include piano, voice, violin, violoncello, and organ with various awards for which state winners are eligible. The exact date of the National Auditions will be announced later. All details may be secured from the National Chairman, Miss Ruth M. Ferry, 24 Kimball Building, Chicago, Illinois.



Maurice Davies

Bernard Wagness

Publications

WAGNESS ADULT PIANO COURSE Vols. I and II

A first instruction book for Adults, High School, and College Students to appeal to the older beginners. A practical approach designed throughout to appeal to the older beginners, the logical and precise writer with ample foundation material at each point to prevent amateurish progress. The musical content includes choice selection of Classical, Operatic, Vocal, as well as favorite folk songs and extracts from standard piano literature, all of which are especially arranged and edited.

Price, One Dollar per book.

ONE, FOUR, FIVE PIANO BOOK

By Bernard Wagness and William B. Scherer. A practical approach designed to appeal to the older beginners. An indispensable aid in developing and maintaining interest in frequent rehearsal performances. The practice of this book is unique, in that it consists on this basis of a series of exercises to be usually played by the teacher.

Price, 75 cents.

I PLEDGE ALLEGIANCE

A patriotic album for all Americans, including the Declaration of Independence (with words) of eight famous national anthems and patriotic songs especially for scratch piano. Twenty-five illustrations in Red, White and Blue throughout. A book of great value, especially easy and appropriate gift for every young student. Price, 25 cents.

Teachers—send for a complimentary copy of HOW TO TEACH THE ADULTLY BEGINNER. An Informal Discussion by Bernard Wagness.

RUBANK, INC.



738 So. Campbell Ave.
Chicago 12, Illinois.

WANTED!

Used BAND INSTRUMENTS

We will buy and pay you highest cash prices for the following instruments regardless of condition or age:

CORNET
TRUMPET
PICCOLI
ALTO SAX

TENOR SAX
BOEHM FLUTE
PIANO
CLARINET (Boehm B or B^b)

MELLOPHONE
FRENCH HORN
DRUMS
BARITONE

No string instruments, please. Organ or Melodeon instruments wanted. Fill in (print) and mail at once coupon below. Attach letter giving full information concerning instrument. We will pay you cash plus the amount extra expense entailed for our best offer. If our offer is not acceptable to you, we will return instrument promptly at your expense. Instruments held having operated over 12 years. Have many thousands of satisfied customers and can furnish details of returns. We give you a money back guarantee. Please remember

WE PAY \$ CASH \$
AND ALL SHIPPING CHARGE

LYONS BAND INSTRUMENT CO.

DEPT. 516, 14 W. LAKE ST., CHICAGO 1, ILL. (1928)

Mail This Coupon Today

LYONS BAND INSTRUMENT CO., Dept. 516, 14 W. Lake St., Chicago 1, Ill.

Please send me full particulars of your best offer on the following:

Instrument Key B C D
Make Serial No.
Finish Condition of Finish Fair Good Excellent
How Old Original Cost
My estimated value
City
State

Write in
PRINTED
Letters

NAME
ADDRESS

THE ETUDE

music magazine

PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

EDITORIAL AND ADVISORY STAFF

DR. CLARENCE FRANCIS COOKE, Editor
Guy McCay, Associate Editor

Dr. Ruth Boylston, Editor, Music Series

Harold Berkley Edna Farny Elizabeth Gray
Pierre Demar Dr. Henry S. Fry George C. Krueck
Dr. Nicholas Douy Karl W. Gschwartz Dr. Guy Maier

N. Clifford Page Peter Hugh Read
William D. Revelli

FOUNDED 1883 BY THEODORE PRESSER

Contents for January, 1945

VOLUME LXIII, No. 1 • PRICE 25 CENTS

THE WORLD OF MUSIC

EDITORIAL

Down on the Horizon.....

MUSIC AND CULTURE

Fresh Winds Will Blow Again..... Dr. Waldemar Schneidheimer 4
The Ladder to Virtuosity..... Mischa Elisen 5
How to Rehearse..... Donald Voorhees 7
Music as a Living, Human Element..... Julius Matfield 9

MUSIC IN THE HOME

Music for the Home Reserved for the New Year..... Peter Hugh Read 30
The Etude Music Library's Bookshelf..... B. Merle Custen 31

MUSIC AND STUDY

The Teacher's Round Table..... Dr. Guy Maier 12
New York's First Opera..... Harry Van Dermark 13
What Nathan Has Done in German Song..... Marshall Bernays 14
The Year of Voice Training..... Francis Johnson 15
Music Teacher a Better Reading Reader..... Marguerite Ulrich 16

Are Organs Music?..... Rosalind W. Dunham 17
First Steps in Building a School Orchestra..... Dr. Clyde Vrooman 18
The Piccolo..... Lawrence Taylor 19
Boy Scouts and Music..... Kirk Mervin 21
Questions and Answers..... Dr. Kurt W. Gehrbach 22

Voice Training Through Emotions..... John Steinbeck Gerns 23
The Immortal "Put"..... Doros K. Antrim 24

MUSIC

Classic and Contemporary Selections..... Rudolf Federer 25
String Quartet..... Louise Godfrey Ode 26
Valse Chanson..... Burton Colleson 26
Serenade Breitling..... Lillian Blaukuppe Hughes 29
In the Garden..... Charles Gossard-Henry Leyline 30
Waltz from "Faust"..... A. Macart 32
Song from "Don Juan" in A Major..... R. Engle 34
Royal Military March..... F. G. Rathbone 35

At Prayer..... Old English Arr. by N. Clifford Page 36
Country Garden..... Ralph Federer 37

Folk and Instrumental Compositions..... Louise Godfrey Ode 38
Twilight's Last Gleaming (White Walker Past) (High Voice)..... Horace Gast 38
Schubert: Moonlight (Guitar)..... Giuseppe Stabile 49

Sicily Time (Violin)..... Leopold J. Beer, Op. 71, No. 1 41

Delightful Pieces for Young Players..... Pender of the Tinkertoys..... F. G. Rathbone 35
Song of the Woods..... Leopold J. Beer, Op. 71, No. 1 41

On the Streets..... Elizabeth L. House 42
The Little Nut Tree..... Louise Christian Rebe 44

THE JUNIOR ETUDE

MISCELLANEOUS..... Stephen King 48
One Little Star..... Bach 49
On the Streets..... Elizabeth L. House 48
Louise Christian Rebe 44

Elizabeth Cost 56

A Quiz to Test Your Musical Knowledge..... Alice Thorberg Smith 6
Elgar Stillman: Kelley Passes..... Walter D. Blanchard 8
If Parents Had Had Their Way..... Walter D. Blanchard 8
New Keys to Practice..... Walter D. Blanchard 8
Kodak: The Story of a Tribute..... Arthur J. Russell 29

Voice Questions Answered..... Dr. Nicholas Matfield 47
Organ and Choir Questions Answered..... Dr. Henry S. Fry 49
Violin Questions Answered..... Harold Berkley 51

Entered at second-class matter January 16, 1928, by Theodore Presser Co., Inc.
U. S. Post Office, Philadelphia, Pennsylvania
Postmaster: Please send address changes to The Etude, 14 W. Lake Street, Chicago 1, Ill.
Subscription, \$1.25 a year. All other countries, \$5.00 a year. Single copy, 25c.

LOOKING OUT on New Year's morn toward the horizon and the dawn of the coming day, what have music makers here in America in sight for the future?

The great question of the hour for millions of people in all lands is "After the war—what?" There is the usual small army of misanthropes who can see only more and more disaster. But that is not what history reveals may become the outcome. We all know that it takes years to heal the scars of war. But after a great world convulsion, such as we have witnessed, the spirit of Man's life on the planet always points to periods of rebirth, such as the days of the great Renaissance.

All musicians may be proud of the part that music has been privileged to play in the Great War. In a letter to Major General F. A. Warner, P. N. G., Ret., the Acting Secretary of War, John J. McCloy, writes regarding the musical activities of the troops:

"Music has been definitely recognized as an integral part of maintaining soldier morale, and it is the desire of the War Department to encourage group-singing on the march, in isolated areas, in occupied territories, or wherever troops may be stationed."

"Each soldier receives one copy of the 'Army Song Book,' which is a compilation of familiar songs. 'The Pocket Guide for the U. S. Army Song Leader,' with the motto 'A Singing Army is a Fighting Army' has been issued to 5,000 officers who have been trained in song-leading at the School for Special and Morale Services, Lexington, Virginia, and is issued to the enlisted men on the basis of one per squad. Added to this is a booklet entitled 'Training the U. S. Army Song Leader,' which is available to every song-leader instructor."

"Over 175,000 V-disc records containing the men's favorite music and songs are sent overseas monthly and are used extensively."

This work in the Army is only a part of the war musical effort, through which many millions of dollars have been raised for war purposes, to say nothing of the thousands of miles traveled by great artists visiting army camps all over the world.

But when the war ends, the gates of this, our man-made Hell, will close and it will become the responsibility of the survivors to see that they remain closed. Meanwhile, during these terrible days, many are still blinded to the astounding fact that the vast increases in mental activity, stimulated by the war, actually have opened up human invention in an un-heard-of field. This, also, has affected our economic and social existence. It makes the coming down a matter of thrilling excitement and delight for all, save those whose imaginations have been infested with fears, hates, and selfishness.

Sooner or later, if we wish to be happy, we must adjust ourselves by straight thinking, to the world as it is. First of all, we must recognize that we in America are living in a commonwealth. That means that we must serve the common weal or welfare of all, if we hope to lead a prosperous and joyous life. We must help the victims of battle and inspire youth to avoid the repetition of such a disaster.

In music in our country we have reached a point at which every American musician must feel taut with the pride that now, as never before, the practical value of the sublime art has been realized everywhere. Never in the history of the United States has there been greater demand for good music. Teachers of

Dawn on the Horizon

music have prospered more than ever before. In fact, in some parts of the continent, there is a dearth of teachers to fill all school needs.

For instance, the editor of *The Ermine* in Sudschewan, Canada, writes:

"Allow me to congratulate you on the excellent standard to which you have brought *The Ermine*. I never miss reading your editorials first

thing, and find them always uplifting and inspiring."

"Our great trouble here in western Canada is lack of music teachers. I live on a farm near a fairly good town with a population of 1,000. It has not even a piano teacher who teaches above Grade Four. Even before the war it was the same way."

"I have been wondering how we can best get our governments interested in furthering the interests of music."

Hundreds of thousands of people have attended the open-air concerts of the best music in centers all over the country this year, more than ever hitherto. The reverent appreciation of better music is one of the most stimulating signs of our cultural advance. Thousands have been turned away from open-air concerts this year for lack of space.

In schools, colleges, and conservatories the attendance in music departments has been unprecedented. Few people realize that there are music conservatories in America with an attendance of one, two, and even five thousand students. Your editor for years has repeatedly made addresses at American universities and colleges in many parts of the country and time and again has discovered that in most institutions, the applications for competent graduates to fill positions have been greater in the music department than in any other branch.

The restrictions upon the manufacture of musical instruments have been lessening gradually since last July. The great dearth of pianos has been a handicap because, owing to the piano makers' skill in handling woods and metals, the piano factories have been invaluable in the manufacture of transportation vehicles for military purposes. Thousands of gliders that have rendered indispensable service at the fronts were the result of the accumulated experience of American piano makers.

Meanwhile, the business of reconstructing and repairing instruments has risen to unusual importance. Lee Cooper of Chicago has been endeavoring to establish a National Association of Musical Instrument Repairmen, to insure the public a uniform, superior repair service which might, as a protection to musical instrument owners, include a guarantee for work performed.

As soon as possible, piano manufacturers will begin making instruments on a large scale. The factories, according to the plans reported by Mr. Philip Wyman of The Baldwin Piano Company, will not need to expand in size, as wartime increases have taken care of that. They will, however, he remarked, "in all probability be obliged to resort to the wartime system of day and night shifts, to fill the inevitable demand which is sure to come for both lower-priced and higher-priced instruments."

As with pianos, makers of all other types of instruments will also be "put to it" to meet the needs of thousands of new students. Remember, the whole world, smitten with the final chapter of war, will be in no position to meet all the practical calls for all kinds of new materials, including new

(Continued on Page 52)



THE COMING DAWN
Humanity is looking and praying for a new and glorious tomorrow. This painting was created for the great pharmaceutical firm of E. R. Squibb and Sons and widely circulated as their contribution to the faith and hope of the American people for an exalted future.

Fresh Winds Will Blow Again

A Discussion of Music and Meteorology
A Physician Tells How the Weather
"Gets on Composers' Nerves"

by Dr. Waldemar Schweisheimer

LUIGI CHERUBINI, when "Caro de Trémont happened to be visiting him one stormy day, said to his doctor: "You see that black cloud coming up? When it passes over my head it will make me suffer annies!" ... And directly afterward his entire aspect betrayed his suffering. You know who the doctor was? Franz Schubert. "I do not work," he said in a letter to his friends Bauerfeld and Mayrhofer. "The weather here (in Vienna) is really terrible and the Almighty seems to have forsaken us entirely. The sun refuses to shine. It is already May, and one cannot even sit in the garden. Fearful! Dreadful! Appalling!! For me, the greatest cruelty one can imagine."

Pianist and Thunderstorm

Many musicians are sensitive to the influences of changes in weather and season. The nervous system of the musician—or all artists, in fact—is often more sensitive than that of other people; he is often characterized by nervous and psychic hypersensitivity. Atmospheric conditions such as barometric pressure, air electricity, radiations from the sun, etc., always produce good and bad temper. The connection of atmospheric changes with physical and psychical conditions was generally known in former times. Surgeons in past centuries did not perform operations without having found out whether the weather showed favorable conditions. Recently physicians have been watching these things more closely again.

A pianist friend of mine once had a violent attack of nerves during an argument with some friends. The argument was easily calmed down by some soothing tablets—but what was the cause? A thunderstorm was imminent and the excited man, a sensitive and intelligent artist, had been affected before by such storms. Persons whose nerves and temper depend to such a high degree upon weather conditions, have a bad taste. But there is no general rule: the same atmospheric conditions may excite the sensitive nerves of one person and calm those of another, and make the third depressed. Kick-drums, creative minds are especially hard hit, as the writings of many poets and the memories of many musicians can testify.

Weather-Sensitive Richard Wagner

Richard Wagner, an excellent self-observer, gives plenty of evidence to this fact. During the spring that preceded his death (1883), he wrote to Mathilde Wesendonck: "I am tired and, presumably from the excess of Spring, have of late been very agitated, with thumping heart and boiling blood." Briller, in a letter from Zurich to Liszt, had complained: "I am joining battle again with my deadly enemy, the winter."

Wagner, in his letters to Mathilde Wesendonck, repeatedly stressed the point that he could not compose during hot weather. "All now I depend upon the weather! If the sun is bright and free, you can do anything with me, the same as when one's fond of me; contrariwise, if the atmosphere weighs on me, I can

slightly rebel, at utmost, but the beautiful comes hard." . . . "Child, the weather is abominable. For two days, work has been suspended; the brain stubbornly refuses its service." . . . "Now you may imagine how I feel when bad weather—an a heavy head pull me up in my chair, and I am unable to move for hours in the morning. I'm so afraid of my bad-weather sickness!"

"The day before yesterday I resumed composition with relish, though it halted, and today I cannot even make a start: this godforsaken weather chokes all spirits; rain-clouds and rats weave like lenses."

Such was important for Wagner's work. In another letter to Mathilde Wesendonck he said: "For my work, too, I'm exceedingly fond of the sun; not the kept-off sun, but the sun that seeks to abide in pleasure and sadness." And at another place: "Ah, if the sky would but clear for once! How am I to put up with that for ever?" . . . "It's no use grumbling, though, in spite of sky and mud—autumn days, compose I must."

Better Look at the Weather

It cannot be explained with certainty which part of the weather is the real cause of ill influence on the human body and the nervous system.

Musicians like to blame the weather for "blue" and depressive moods on concrete, reassuring things, such as overextension or exhaustion or night work or continued worries about conceivable problems.

It might be better for them to take a look at the barometer, for their nervous systems probably have responded conscientiously to falling atmospheric pressure and approaching thunderstorms or to approaching snow flurries. The sunspots are continually throwing off increased heat and electromagnetic radiations that, relatively, disrupt telephone, telegraph, and radio communications and will affect the influence weather-sensitive people. However, it is difficult to find exact scientific proof (this is still more true for a proof of the not infrequently held belief that the present world cataclysm might lastly be the



HAYDN'S INSPIRATION FOR "THE CREATION"

When Haydn crossed the English Channel in 1781 he passed through a severe thunderstorm to write "The Creation," which when the composer was

seventy-seven years old.

result of effective sunspot radiations). Earth storminess at any rate seems dependent to a considerable degree upon sunspot activity. Clarence A. Mills, Professor of Experimental Medicine, University of Cincinnati, is convinced that greater sunspot activity does tend to bring cold and storms to middle-temperature regions, and he believes that economic developments are indirectly dependent on periods of exceptional sunspot activity.

It is different also in seasons. Peter Illich Tchaikovsky wrote from Simferopol, September, 1879: "Do you not like such gray days as today? I love them. The beginning of autumn can only be compared to spring as regards beauty. It seems to me the September, with its tender, melancholy coloring, has a special power to fill me with calm and happy feelings."

April or Gibraltar?

However, it is not easy for musicians to catch in words what they feel and represent in music. Feodor Chaliapin, the Russian bass, once heard Moussorgsky playing a piece which he called *The Straits of Gibraltar*. After the concert Chaliapin invited the composer to his room, begged him to play the piece again, and after a half hour's silence asked him what interpretation he put on such and such a passage. Moussorgsky could not answer. There were, however, traces of Gibraltar in the development of the theme. Chaliapin said that to himself the music suggested the morning of April, thus, sparrows, drifting miles in the forest. Moussorgsky played the piece again and again, and at the end he said, apathetically: "You're right—it does suggest spring, and, moreover, spring in Russia—there's no Gibraltar in spring at it all."

Chaliapin quotes this incident to prove that sometimes when a composer thinks he has expressed a certain mood, character in his music, there is actually no trace of that mood; or, if the mood is expressed, it is in an altogether superficial manner. We see from the incident that we may not take too literally occasional utterances of musicians on seasons and weather.

There are certain weather conditions which influence the human body in a particular way. A warm and highly prickling wind, native to the Mediterranean countries, is called the *sirocco*. Under its influence the inclination to quarreling and sullicide and every kind of emotional crime is increased. In Italy the court considers extenuating circumstances in the case if the *sirocco* has blown at the time of a crime. In the *sirocco* blowing while jealous *Santosha* betrays her husband *Tarzidhi* to her rival *Albo*? Berlitz mentions the "paralyzing effect" of the *sirocco* during his stay in Rome.

A similar effect is produced by the *falsa* wind, in and around the Alpu, which is combined with extremely clear air and low barometric pressure. In Egypt there is the dry and khamsin, blowing over Egypt. In the study showed obvious reactions of the inmates of an insane asylum in Cairo while this wind was blowing. In Spain the hot *leveche*, which comes from Africa found in other countries situated near great mountain ranges.

Composers and the Weather

We have many remarks from famous composers in regard to the weather. (Continued on Page 15)



MISCHA ELMAN WITH HIS DAUGHTER, NADIA

IN EXPLORING the goals of music study it is well to remember that the student has a certain amount of choice in the process. He can make himself a violinist without becoming a fine musician; he can make himself a good musician without becoming a really fine violinist. But there the choice stops! He cannot become an artist without having made himself both a fine violinist and a fine musician. Let us examine the possibilities and the limitations of these categories.

"The good violinist is one who, from the purely violinistic point of view, emphasizes his instrumental fluency and well, and draws from it tones, passage work, slendras, dynamics, and effects over which he has perfect control. In other words, the purely violinistic approach is a mechanical one, involving only those mechanics which have to do with the releasing of tone and the developing of tones into technique. Now this mechanical foundation is of great importance. It is possible to learn to do with musicianship; still it serves as the only language through which musicianship can be expressed.

"The first task, then, of the ambitious student is to make himself a good violinist; from the sheerly technical or mechanical point of view. This involves a number of considerations. The most comprehensive, perhaps, is to take nothing for granted; to neglect none of the individual abilities one possesses, either natural or as the result of training. Taking nothing for granted is an easy error to fall into! The student, in progressing from problem to problem, tends to concentrate on the new work in hand, assuming that the difficulties he has already surmounted will remain in that happy state of well-being in which he last took notice of them. The sad truth is—they will! Noticing keeps itself up; everything must be kept up by constant and arduous practice.

A Note by Note Analysis

"Thus, the wise student develops a sort of House-That-Jack-Built practice scheme in which new problems are added to old ones without being allowed to supplant them. Thus it follows that the more you learn, the longer you practice. Violinistic facilities that are not kept up develop the eerie habit of fading, suddenly and completely. Then the student wonders why he has lost that beautiful skill he practiced so carefully—and that he neglected just those few weeks that he was working so hard at the part of that new sonata!

"To attain and maintain violinistic surety, I recommend slow practicing. I believe in taking the music note for note, correcting as one proceeds, and keeping the ear alert to the actual sound of ones own

playing. Train your hand to go surely and accurately to any note; to produce any tone in any position.

"As to intonation, the student and his teacher and his friends can be admitted to such a very general discussion as this. I can, however, call the most careful attention to good intonation. To me, intonation is actually the beginning of all technic—there can be no good technic without a basis of good intonation. Therefore, intonation should be studied as consciously and as carefully as any technical point of finger fluency. How can one study intonation? By practicing slowly and with the sharp alertness of ear mentioned before.

Musicianship Important

"It is a fact that we observe only as much as we train ourselves to observe. A great doctor or a great detective, both trained to note details, will see considerably more on examination than a layman. We have never been at pains to train him to mind to any special effect. This extra ability to observe and note must be trained into the ear of the violinist. As he plays, he must learn to challenge each tone he draws for absolute purity of pitch.

"Careful practicing will cultivate the ability to hear each note in its individual purity, without being affected by its relation to the passage as a whole. For interpretative purposes, however, we must learn terms of musical phraseology they build—but for purely violinistic and technical purposes, one must hear phrases in terms of individually pure tones! That is only one reason why the violinistic and the musical approaches to study are so different. Thus far, we have been considering ways of becoming a good violinist—which need have nothing to do with great musicianship.

"We come to the other way around, now, we come to the musicianship—which is not necessarily bound up with violinistic surety. We have seen that the essence of this violinistic surety is the ability to play good, true, fluent tones. Yet we have all heard violinists who could do all that without moving us in the least. They are good violinists, yes—but they have nothing to say. Musically, they project no message. The common opinion in such a case is that such players lack "style." Style, however, is not the source of musicality; it is thought to be the source from which spring meaningful expression and the human power to move human hearts. To a limited extent, this is true. But beyond those brief limits, the ability to convey a message grows out of musicianship. Now musicianship is not at all a mysterious "gift." It can be cultivated, tested, refined; indeed, it must be, if the goal of music study is art.

"In business and in social life, we have all of us

"FORWARD MARCH WITH MUSIC"

The Ladder to Virtuosity

A Conference with

Mischa Elman

World-Renowned Violinist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Editorial decision is a variable thing. In most cases, sheer courtesy demands that an artist be presented to his readers in terms of an "introduction." In the case of Mischa Elman, however, any such "introduction" would detract from its present purpose. No musical reader could consider it a courtesy to be reminded of a title and a reputation that have become household words throughout the land. Mischa Elman is—simply Mischa Elman. The Etude welcomes the opportunity of reflecting his views.

encountered delightful and charming larks! These people have a certain amount of magnetism; they talk easily; they are entertaining even exciting, charming—*for a while*. And then, suddenly, their charm has a choking insincerity; they don't keep promises or appointments, and the good excuse they have to offer gets to be a bore. Their entertaining talk becomes monotonous and one tires of it. Mischa Elman, though, is not based on effect or show. There is truth. And, while admitting all their charm, one lets them go their way and seeks companions of greater sincerity.

"That same process can be duplicated in art. No matter how much magnetism a performer may have, unless he bases his message on sound, honest, careful musicianship, he becomes a charming liar in a musical sense. Mischa Elman is a player who does not tell the truth of the music he plays. Perhaps he makes actual mistakes in the notes; perhaps he is guilty of technical incorrectness; perhaps he takes liberties with the composer's indications—at all events, he is not adhering faithfully to the spirit of the music and the meaning of the man who wrote it. Thus, he may tell an entertaining story, but it will not be the true story of the music announced on his program!

Maintaining a Balance

"The first requisite of good musicianship is absolute honesty—honesty with the composer and his music, and also honesty with oneself. This means no speculation, no depending on 'effects' or charm, or on the chance that the audience will accept the results regardless. How to acquire musical honesty? First of all, by mastering absolutely and completely, every detail of the printed score—notes, rests, indications, everything that the composer has set down. The player who develops the habit of meticulous honesty with the printed page is on the highroad to good musicianship. Next, he must question and challenge his own habits of musical thinking. Does he tend to exaggerate? Does he plan his interpretation in a willful and arbitrary way? Is he guilty of any lapses of taste? Bad habits of this kind creep into nearly everyone's playing sooner or later. It is no disgrace to get a bad habit. The danger is in keeping one, through failure to recognize it and weed it out. Thus, thorough musicianship involves a constant checking up of one's playing habits.

"One of the serious lapses of good taste—and one that can mar an otherwise well-planned performance—is lack of balance, of proportion, in fitting together the various parts of the music. Let us suppose,

for instance, that an *adagio* passage is followed by an *allegro*. Somewhere along his path toward musicianship, the player must learn not only how to play an *adagio* and an *allegro*, but how to select his *adagios* as a whole so that the balance between the slow and the fast parts may be maintained.

"An over-slow *adagio* followed by an *allegro* that runs away with itself jars the listener, spoils the just proportion of the music, and defeats complete honesty of expression. Certainly, an *adagio* means a slow part, and an *allegro* means a fast part—but in addition to the abstract, dictionary definitions of these terms we must consider their individual application to each passage where they occur. Thus it is quite possible that an *adagio* in a movement that is to be slow and heavy—measured and measured by contrasting tempos—should take place slowly than an *adagio* in music of a different color."

"Indications are chiefly important for marking the contrasts of mood, feeling, shade, and color. Therefore, the meaning of the selection as a whole must be determined before such contrasts can be sketched in.

It is the business of the sincere musician to find the unity of concept that will bind his interpretation into an integral whole, and to gauge his contrasts in relation to it. The good musician will school himself to hear effects that are in bad taste. He will avoid bad shifts; he will be careful in his use of the *pizzicato*, realizing that most often "to a note do not put genuine feeling in the music." In a word, he will know that cheapness of effect of any kind never succeeds in touching people's hearts.

"Thus it is evident that a person can be a very good violinist without having sound musicianship; and that a person can be a fine, honest musician without gaining mastery of the technical side of violin playing. However, neither one will be an artist, in the truest and best sense of the term. The artist combines musicianship with violinistic art. He uses his honest, accurate musicianship to convey and to convey it by speaking the language of his medium fluently, grammatically, elegantly. The artist, then, works in a dual sense. He trains his ear to alertness in technical matters—and immediately relates it to drop technical pre-occupations, once the problems have been solved, and to listen with equal alertness to purely musical matters of phrasing, coloring, and meaning. Only the dual development of musicianship and violinistic skill produces an artist."

A Quiz to Test Your Musical Knowledge

by Alice Thornburg Smith

WE OFTEN HEAR the term "all-around musician" in speaking of someone whose musical knowledge has broadened to include many phases of the art. It is the awareness of the little things, the small differences and similarities that distinguish the one of greater learning. Here is a quiz of little things that will enable you to check yourself on a number of little points that you may know without realizing that you know. If you make a score of 50 per cent you are observant and have a retentive memory; if your score is still good, 75 per cent leaves room for improvement. Below 60 per cent should indicate that you have been overlooking a good many things. If you are 50 per cent right you can increase your knowledge with a little effort. Less than this might mean that you will do well to listen more; but do not lose heart, for good listeners are to be found everywhere.

1. Which one of the three B's (Bach, Beethoven, and Brahms) was married?

2. Which of these stringed instruments is tuned a fifth lower than the violin: violoncello, viola, double bass?

3. When you think of rhapsodies, who comes first to your mind: Liszt, Chopin, Beethoven?

4. John Field, the famous Irish composer was especially known for his: waltzes, nocturnes, polkas?

5. In your mind, what is the recital and heard the Prelude in C-sharp minor, an extract from "The Snow Maiden," and the Melody in F, which country would be represented: England, Italy, Russia?

6. Stephen Foster's songs are so well known that they are often thought of as: art-songs, folksongs, spirituals?

7. Which one of these dance forms accepts the second beat of the measure: polka, mazurka, minuet?

8. The most famous of all Christmas music (not carols) is: Ave Maria, "The Messiah," "The Redemption?"

9. Which of the following composers wrote minuets which are famous: Bocherini, Beethoven, Mendelssohn, Grieg, Paderewski, Schubert?

10. If your church organist became ill and you could call in any great organist living or dead, which one would you select as the best: Brahms, Busoni, Bach, Beethoven?

11. Which composer was so beloved that young and old called him "Papa": Handel, Haydn, Schumann? (Handel?)

12. Who invented the *left-motif*: Chopin, Wagner, Brahms?

13. If you could buy a good violin which would you choose: an Amati or an Amponio?

14. If you were asked the name of the composer who, though he died at the age of thirty-six, had written nineteen sonatas for the piano, more than forty symphonies, besides hundreds of lesser works, which of these would you say it was Mozart, Chopin, Rubinstein?

15. One of the greatest symphonies ever written was unfinished at the composer's death. Was it written by Schumann, Beethoven, Schubert?

16. Sometimes masterpieces are written by the very young. Such was one of the great songs listed below which was written in the composer's eighteenth year: The Erlking, The Rainy, Syring?

17. New York City can do a great deal of its musical development to two men of the same family—Dr. Leo and Dr. Walter Damrosch, which one German?

18. An opera which is still popular was written by a minister?

19. Saint-Saëns immortalized a bird by his beautiful melody of: Hark! Hark! the Lark, The Swan, or Thrush at Eve?

20. Music is composed of three elements: melody, harmony, and rhythm; yet an important band instrument has but one of these. Which instrument is it and which element does it have? (Continued on Page 29)



MARIMBA VIRTUOSO

Charming Doris Stockton, a typical "all-American girl," who in college and in athletics was a figure skating star, basket ball and girls' hockey captain, and in business was secretary to a leading railroad executive, has also had time to gain distinction on the marimba. Peppermint's Moto Perpetuo; Chopin's Etude, Op. 25, No. 2, the Faustine Impromptu; Mendelssohn's Rondo Capriccioso; Paganini's Moto Perpetuo; Chopin's Etude, Op. 25, No. 2, the Faustine Impromptu, and the Rondo, Op. 10, No. 2; Weber's Polonaise Brillante, Op. 27; and Scherzo Caprices by Clair Omar Musser, all indicating the adaptability of this picturesque instrument to the music of the masters. The papers called her "The First Lady of the Marimba." The Marimba is becoming more and more popular.

How to Rehearse

An Interview with

Donald Voorhees

Distinguished American Conductor,
Musical Director, the "Telephone Hour,"
and the "Cavalcade of America"

SECURED EXPRESSLY FOR THE ETUDE BY JENNIFER ROYCE

The smooth career of Donald Voorhees stands as something more than a mere musical triumph; typically American in background, personality, and ideals, he has cultivated himself with American training and American methods of education since his fifth year. At the age of eleven, he was chairman and organist of the family church in his native Allentown, Pennsylvania. While still a schoolboy, he became a pupil of the late Dr. J. Franklin Hale, founder of the New York Bach Society and one of the world's most authoritative on the works of Johann Sebastian Bach. So great was his progress under Dr. Hale that it was taken for granted that young Voorhees would become a successful Bachian.

Studious and however, were never enough for Voorhees. At twelve, he was playing the piano in the orchestra of Allentown's Lyric Theatre, and became leader of that orchestra while he was still a junior in high school. At that time, the lyric conductor used by the theatre was fond of bringing his students to their Broadway openings, and leading personalities of the Broadway musical world came to be aware of the abilities of young Voorhees. As a result of such awareness, Voorhees got a sudden telephone call, asking him to hurry to York and direct the "Merry Broadway" at the famous Radio City Concert of the Winter Garden. He was then seventeen years old, probably the youngest conductor ever to assume responsibility for a great Broadway production. For the next few years, Voorhees remained in "show work,"

rounding out his serious study with very practical experience in musical craftsmanship. He entered in 1925, having by now already started to the top of his art form, the Curtis Institute. Since the days of the old Aladdin Coast programs, Mr. Voorhees has done pioneer work in putting the best in music before the public and making possible the immense improvement in radio programs. For the past few years Mr. Voorhees has been associated with "Telephone Hour" and "Cavalcade of America."

Often mentioned as "the picture of a musician," Mr. Voorhees is noted for his remarkable gift of tempo, his austere artistic integrity, his practical knowledge of each instrument, and his wide repertory of scores. He has attributed to his orchestra some remarkable recordings, most notably "The Ballad of the Harp-Weaver." His music pieces with affection or display, he avoids stylized and over-orchestrated arrangements, and considers attempts to exploit the conductor's personality as almost a music and police skill. The Boss has asked Mr. Voorhees to outline these points that he believes essential to the good conduct of an orchestra.

—Eanno's Nest

SINCE THE RESPONSIBILITY for orchestral performance rests primarily with the efforts of the conductor, the essence of the conductor's task can be said to consist of two problems. First, he



DONALD VOORHEES AND LILY PONS

must make himself completely familiar with the meaning, the sound, and the ultimate effect of the score he plays. Score-reading means a great deal more than knowing how to play measures—that sort of thing is mere mechanical charting!

The essence of score-reading is the ability to look at a score and to hear, inwardly, exactly how that conglomeration of written notes must sound in performance. Every tone, every shade of dynamics and color, every rhythmic accent, every combination of orchestral harmony must be heard and registered. This, to my mind, is what distinguishes a good conductor from a bad one, of it! This ability to sense and to hear better a symphony is the distinguishing mark of a good conductor—just as a certain construction of vocal cords is the distinguishing mark of the singer. With this ability, the ambitious student had better turn his gifts to other departments of music.

To offer an illustration of how necessary this ability is, let us consider what happens in dealing with a musical score composed of an entirely new work or of a more familiar work that is played from handwritten rather than from published pages—one often finds that slips and inaccuracies have crept into the copying. Thus the players may be making mistakes through no fault of their own. How can those errors be detected and weeded out if the conductor has not absorbed the full score so completely that he can put his finger on the wrong parts the moment he hears them? And how can he do that if he has not mastered his score when he stands before his players at rehearsals? In perfectly accurate parts, too, the conductor need exactly the same knowledge of his score and of the effect he wishes it to produce, in order to state the full message of the composer.

Two Schools of Thought

In second place, then, the conductor must transmit his complete interpretation of the score he has absorbed, to his men. Now there are two schools of thought in accomplishing this. One inclines to the inch-by-inch method. That is, the conductor takes his men through five or six measures and stops short at the first discrepancy to clear it up before proceeding further. Then he goes through another few measures and stops again for interpretation or advice. Thus, the entire piece of music is broken up into the men into a series of unconnected small units that never hang together as a single tonal unit. Personally, I do not favor this method.

I prefer reading through the entire score as a whole the first time we rehearse it. Certainly, this must be no hit-or-miss affair. I explain the interpretation I want, and then I ask the men to read through the full score with me. If the score is new, or difficult, some of the men may flounder here and there, but that doesn't matter. They will find themselves after a minute or two, and expertly placed there. The point is that the men have the chance of hearing the work as a whole and of forming an over-all picture of it. I make notations, in the first reading, of those places that need retouching, and devote the remain-



DONALD VOORHEES AT WORK

"FORWARD MARCH WITH MUSIC"

ing rehearsals to polishing up details. But this time, the details fit into a musical picture that has already been formed, and the completeness of the work is not marred. Inclining to this over-all method myself, I naturally advocate it to student conductors.

The student conductor, in essence, should be regarded no differently from a full-fledged maestro. That is to say, he must bring to his work the same musical sureness developed through the same absorption of the score by the director. This form of being a conductor will place limitations upon him, and anyone who hears him will make allowances for such limitations. But the point is that his limitations should never take the form of clouded, muddled musical thought, or uncertainty as to the meaning of his scores.

Learning to Conduct

The question of how one learns to be a conductor is one that I approach with trepidation. My best belief is that one learns by probing one's own abilities while conducting! Aside from the all-important task of mastering scores, there is little that can be offered by way of counsel. The motions of conductors are simple enough for anyone to learn, but the art of their application of these motions is another story—and this the young conductor must learn through experience. Perhaps the secret is to be ready for any emergency.

Suppose a certain sequence suddenly blares forth too loudly at a rehearsal; the only thing the young conductor can do is first to know at once that it is too loud, and then to get the men to tone down. The exact gesture he may decide to use is of comparatively small importance. Indeed, the emergency may inspire an entirely new gesture! But once he has met and solved such a problem, in the split-second of time that it should take him to do so, he can be sure that he has learned a great deal more than gestures. He has learned how to take hold of an orchestra. That, of course, is the important thing—and the young conductor can master it only by means of a full and unshakable knowledge of his score.

Turning now to the players themselves, I believe that the first requisite for a good orchestral musician is flexibility—the ability to combine a sure knowledge of good music with a readiness to follow any interpretation which his conductor gives him. Some of our finest soloists have made poor members of orchestras because they are musically egomaniacs and either cannot or will not subordinate themselves to a conductor. The "rightness" or "wrongness" of the conductor's views will come out at the performance, for all the world to hear and judge; at rehearsals and at the performance, his interpretations may not be questioned.

Next to flexibility, then, the good orchestral player must cultivate a better-than-average—and a better-than-soloist!—ability to read music of the middle school idiom, practically at a glance. He, too, should try to develop the sense of pitch. I mentioned in connection with the conductor—that is, the power to look as a page of music and to hear its sound at the same moment his eyes meet the written symbols. The orchestral player must have pretty nearly impeccable intonation—which opens up an interesting question.

Adjusting the Tone

What is perfect intonation, orchestrally speaking? It should mean, of course, producing exactly the right tone. But it can happen that the "exactly right tone" may waver in pitch from a slight deviation in tone on the part of the other players of a given section. This is especially true of the woodwinds, which are even more delicate than strings. In the stringed sections, a tiny deviation can often be absorbed by the others' playing. In the woodwind sections, it is more difficult to absorb or cover up wavering in pitch. In such a case, the "intonation duty" of the other players is to adjust to the sum-total of pitch being sounded at that moment. In other words, all the players must adjust slightly in order that the slip in pitch shall not stand out. Thus, the really good orchestral man is able at one and the same time to hear the correct pitch, to produce the correct pitch, and to adjust slightly from

perfect correctness if the balanced ensemble of tone seems to require it. Finally, then, the orchestral player must keep up his technical agility.

In order to maintain a high level of intonation and agility, the player must practice. Rehearsal activities do not replace private practice. It is quite possible that four days of rehearsal might amount to a week requiring no technical velocity whatever. Certainly our player is busy at his instrument during those four days of rehearsal—but those parts of his equipment that the rehearsal does not touch must be kept in good order besides. As a general thing, orchestral musicians should practice about half the amount of time they devoted to solo practice before entering an orchestral organization. Musically, there should be no difference between the knowledge, background, and standards of the gleaming soloist and the unsmiling member of an orchestra. The boundaries line between the two are steadily becoming fainter and fainter. Orchestral concertmasters like Pradkin, Totenberg, and Spivakovsky are well known as soloists.

But the best orchestra, made up of the most musical and connoisseurly players, becomes expressive only in proportion as its conductor expresses music. Thus, orchestral work must center about the activities of the conductor—and the most important points upon which he can concentrate are the complete absorbing of his scores, and the giving to his men of a complete picture of the music they are to play together.

Edgar Stillman Kelley Passes

THIS ETUDE and its readers have lost a distinguished and valued friend in the passing of the noted American composer, Edgar Stillman Kelley; and we publicly express our deep sympathy to his gifted wife and companion so long associated with him in his work. Rather than write a personal obituary, which might be colored by our extended friendship, we have asked The New York Times for



EDGAR STILLMAN KELLEY

"FORWARD MARCH WITH MUSIC"

the representative courtesy of reprinting the tribute which this representative metropolitan paper paid to him.

Edgar Stillman Kelley, dean of American composers, whose incidental music to the play "Ben Hur" for orchestra, chorus and soloists received more than 5,000 performances in English-speaking countries, died November 12 at the Hotel Great Northern after a long illness. His age was 87.

A scholarly musician who received many honors for his works, which were composed in a variety of forms, Mr. Kelley wrote music with leading teachers here and abroad. He held a composition fellowship presented to him in 1910 by Western College at Oxford, Ohio. In later years all of his birthdays were marked by the performance of one of his works by a prominent musical organization.

On the occasion of Mr. Kelley's eightieth birthday Dr. Walter Damrosch, a close friend, played for the former "Gulliver" symphony in a National Broadcasting Company broadcast and also directed the New York City Orchestra in Mr. Kelley's choral composition "Pilgrim's Progress."

Honored by Musicians

In celebration of his eighty-third birthday more than 300 musicians, conductors and music lovers gathered at a luncheon given by Dr. John Warren Erb, director of instrumental music for New York University, at the Great Northern Hotel, and heard as a special tribute the Musical Arts Chorus in 1937 singing Mr. Kelley's choral work, "The Sacred Choruses."

On April 8, 1937, five days before his eightieth birthday, the Cincinnati Symphony Orchestra gave the world premiere of his symphony "Gulliver—His Voyage to Laputa." Mr. E. R. Kelley had composed in 1914, His Symphony No. 2, "New England," was one of the best known of his symphonies. The movements were titled after mottoes taken from Bradford's *Mayflower* diary. The symphony had its first performance at the Norfolk (Conn.) Festival in 1913.

Other works which were included in the larger form were "Alice in Wonderland," a pantomime suite for orchestra performed for the first time at the Norfolk Festival in 1919; "Pilgrim's Progress," which received its premiere at the Cincinnati Festival in 1918, and "Wedding Ode" for orchestra, chorus and tenor solo. He also wrote several songs, including "Eldorado and Captain," as well as musical settings of Whitman's "My Captain," and Poe's "The Sleeper."

Born in Sparta, Wis., Mr. Kelley studied under F. W. Merriman, Clarence Edger and N. L. Ledochowski. His European musical education was received from Seifrit Kruger, Speidel and Finck at Stuttgart, Germany. After his return to this country he became an organist in San Francisco and Oakland, Calif., and was music critic for The San Francisco Examiner from 1903 to 1906.

It was during his permanent stays in San Francisco that Mr. Kelley studied Chinese music. The influence could be observed in his suite, "Aladdin." In 1890 he organized his own comic opera company, which his own comic opera, "Putzmania," in Boston.

He served as acting professor and conductor of the orchestral concerts at the Yale University School from 1901 to 1902. During the next eight years he taught piano and composed in Berlin, at the Cincinnati Conservatory in 1910 to teach composition author of "Chopin the Composer," a musical analysis, and "The History of Musical Instruments."

If Parents Had Had Their Way

by Myles D. Blanchard

George Frederick Handel would have been any-
thing but a musician. Hector Berlioz would have been any-
thing but a physician. Ole Bull would have been a theologian.
Stephen Collins Foster would have tried to become
a soldier.

Music as a Living, Human Element

by Julius Mattfeld

Organist, Composer, Librarian, and Musicologist

JULIUS MATTFELD was born in New York in 1893 and is a member of a well-known musical family. His uncle, William Mattfeld the composer, and his aunt, Marie Mattfeld, for years are of the lead board singers of the Metropolitan Opera Company, are remembered by many admirers. Mr. Mattfeld was educated musically at the New York German Conservatory, which was founded by Alexander Lippman, and was incorporated into the New York College of Music. He studied at the New York Public Library, becoming one of the first students in 1922. In 1925 he was appointed "music librarian of the Library Branching System" of the New York Public Library. Later he became librarian of the Columbia Record's Reading System where, with a large staff of assistants and arrangers, he has built up one of the largest libraries of its kind in the world.

From 1915 to 1932 he was a church organist in New York. He gave a series of one hundred and eighteen recitals "From the Organ Loft" on the air, and played at the New York World's Fair; also at the various governmental receptions to foreign delegates and for the King and Queen of England. His works include "Folk Music of the Western Hemisphere" and "A Hundred Years of Grand Opera in New York." A ballet, "Virgins of the Sun," received a hundred performances in New York in 1922.—Esto's Notes.

MUSIC was never a foreign element to me. I do not even remember my first musical contacts. It has always seemed a part of me, like my hands, my features, my heart, or my eyes. There is a great surprise when I found that it was not upon music that I had to look to their lives like an automaton, a talking machine, a typewriter, a steam pump, or a course in contract bridge. That is, they recognize it as something which does not come out of themselves, but which can be purchased or acquired through the will of a definite resolve.

Real music can never come in that way. It must come through an irrepressible appetite for the total art in its highest sense. I always have felt that music is a musician. Although when he is, he is a musician enough to through. Now this has nothing whatever to do with printed notes or little blots of musical symbols on paper, used to represent this irrepressible element. Why be to the person who cannot see behind the mere notes!

Musical Beauty Through Imagination

What if the average person saw only the printed alphabet in a book, and never grasped the poetry, the power, the grace, the rhythm, the beauty, the beauty behind the symbols on the paper? My uncle, William Mattfeld the composer, once gave me a lesson in this which I never have forgotten. I still thrill at the thought of it. I was studying the *Czerny Etude in Arpeggios* in the "School of Velocity." I was hanging out the notes with force. My uncle stopped me and said, "Now, Julie, why don't you play that as if it had a title like *The Wind in the Trees*?" This, to me, was like an aside. I very soon saw at once what he meant, and after that the printed notes became merely symbols of communication.

Teachers, while insisting upon a hard and fast technique as accurate as the works of a fine chirographer, must never forget that until they have tapped the child's imagination they never can bring real musical beauty to his little soul. Teach the little ones to know that the technical mechanism is like the mechanism in a clock. If the clock does not keep accurate time, or if it lags or goes too fast, it is worthless as a clock. We are not interested in the mere piece of decoration. It must speak and tell time. And that is the proper application of the value of technique.

But no teacher worthy of the name will stop there and let the poor youngster deal with a musical skeleton. The child must be shown how technic may be employed to reveal the spirit, the beauty, and the

imagination of the composer when he was writing the composition. The French scientist and philosopher, Blaise Pascal (1623-1662), said in his provincial letters: "The world is full of words; few care to dive beneath the surface." Be it known, however, it is only the few who dare to dive beneath the surface in their music study who ever succeed in attaining wide musical recognition.

As I went on in music it was continually revealed to me that the true, the real, and the most important, must contain a living element. Just as a seed, buried for centuries in a mummy case, when planted comes to life, so all music of worth-while character has life in it and needs only the hand of the artist to resurrect it.

While I was connected with the vast music department of the New York Public Library, I came in contact with thousands of musicians and music lovers. I was very greatly shocked to find that when many people, especially young people came to the end of their student days, they felt that they were in possession of a kind of knowledge which needed no replenishing for the rest of their lives. That is, they felt that they had a "method" or "system" which was more or less灌illable and that, in fact, in many cases, all other methods and ideas were practically worthy of the waste basket.

Always Something New

New music is essentially and incessantly a living thing. It is growing just like a tree. It is different today from what it was yesterday. How under the sun can the music worker keep up with the development of the art without unremitting study, reading, and investigation? He must be on the alert for every internal voice of inspiration and every external incident, in order to make capital of them.

The old story of Newton sitting under a tree and having an apple drop on his head is said to have resulted in his discovery of the principles of gravitation, leading to vast new ideas. Thousands of inventions have come into being in this way. I never spend less than three hundred dollars a year upon new books and technical works, new musical compositions and musical instruments. I am not sure exactly what is the best, but I am sure that anything which will tend to keep my mind a living thing.

While in the world of today, we see the forests of "dead" people walking around perfectly content with the information they acquired when they left the conservatory or the college, we realize that there is something wrong in musical education. All over the world of music, here and abroad, there are scores and scores of pathetic failures for whom there is no place in the world of music. They literally burn the bridges of their former opportunities—and then stepped out into oblivion because they thought that their preparation was complete. The only safe thing to say every day is, "I am preparing for a richer, finer, greater tomorrow."

Physicians, engineers, lawyers, editors, and other professional people keep constantly in touch with current developments through self-study, reading, refreshing visits, travel, and special courses, as well as by buying the very latest publications on current topics they may be in the lead. I don't know a music teacher can expect to be successful if the studio is not

equipped with the very finest musical instruments, as well as the most modern radio and phonograph which he can afford. More than this, he should have at hand a library of sheet music, books, and records as a professional person in any other field would be expected to have.

I once visited a doctor friend who was a celebrated authority in the field of X-ray. He had a new and wonderful X-ray machine which had cost nearly three thousand dollars. He had bought it because he felt that he was not justified in accepting certain patients unless he had that machine available. A bridge-down town, an amateur music library, a spattering radio are unfortunate signs indicating that the teacher is headed for the musical cemetery. The teacher in "Nineteen Hundred and

Nine" has, in the average daily paper, wonderful reference sheets relating to music. We know of one teacher who used to send his children to buy tickets of the leading radio programs for the week, strenuously insisting that they not be missed. You yourself can make programs of fine recordings and have a studio "concert" twice a month to which all of your pupils are invited. Have the music on hand (miniature scores are cheap), and follow the concert with a free discussion. Then watch the musical interest of your class grow.

For twenty years I was a church organist in New York and each month I brought out a mimeographed bulletin called "Child Notes," in which a portion of the music to be performed (Continued on Page 46)



JULIUS MATTFELD

Master Performances Recorded for the New Year

by Peter Hugh Reed

WALTON: Belshazzar's Feast; Huddersfield Choral Society, Dennis Noble (baritone), Liverpool Philharmonic Orchestra, direction of William Walton. Victor set 114, five discs.

When this set was released in England in March 1943, its superbly realistic recording was hailed as the finest choral reproduction ever achieved. The method of the recording has not been divulged, but it appears that in the midst of wartime English recording engineers were able to realize something which many listeners have previously claimed could not be accomplished. That "something" was a perfect balance between a large chorus and an orchestra and a tom-tom which is clearly heard.

William Walton's "Belshazzar's Feast" has been hailed as the greatest English choral work since Elgar's "Dream of Gerontius." But compared to the former work, the Elgar one seems tame. For Walton has written a score which is full of a sound and fury, foreign to anything Elgar ever did; it has a barbaric splendor, a dramatic fervor and a sense of which only a play like *Belshazzar's* will stir the blood, pleasure. Here we have real excitement in music, the sort of thing for which many strive but with little resourcefulness, since it is not given to many to retain the control of their subjects which Walton evidences here. The work is divided into two parts: the celebrations of the heathen which are broken off by the hand-writing on the wall, and after this the rejoicing of the righteous. It is in the first part of the score where Walton is most successful; when the heathens assert themselves, they seem to lack the virility and fervor of the heathens, although they are almost equally as frantic.

The performance of this extraordinary work has been well entranced to a good chorus, a fine soloist, and a first-rate orchestra. Walton knows what can be gotten from his score and he makes the most of every climactic moment.

Bach (arr. Mitropoulos): Fantasia and Fugue in G minor; the Minneapolis Symphony Orchestra, direction of Eugene M. Miraballos. Columbia set X-244.

The Fantasia is justly regarded by Bachian authorities as the finest of all his works in this type of impromptu form; the Fugue is aptly called the "Great G minor." There is exultation in this fugue and a clarity of line which makes it easy to follow. The "outré" orchestration tends to emphasize the music; it seems closer to the mid-nineteenth century school than to the beginning of the eighteenth century. The performance is well planned and executed, illustrative of the conductor's remarkable technical abilities. The fourth side of the recording is an arrangement of Bach's Chorale-Prelude, *Wir glauben all' an einen Gott*, which proves less impressive than the Stokowski one. It makes, however, an acceptable encore to the other work. The latter transcription is by Herman Besserman, librarian, trumpet player of the Minneapolis Symphony Orchestra.

Bach: Fantasy in G minor (The Little G minor Fugue); Scherzo from Afro-American Symphony; The All-American Orchestra, conducted by Leopold Stokowski. Columbia disc 11963-D.

This is one of the best recordings of the All-American

Orchestra. The Fugue is brilliantly played and effectively reproduced with an exciting crescendo. Bach ends with a stirring finale which Stokowski has tellingly arranged. The Scherzo from the Afro-American Symphony by the Negro composer, William Grant Still, is of lesser import, but effective in its exploitation of the idiomatic characteristics of Negro dance music. Stokowski, who has long shown a predilection for this music, gives it a rousing performance.

Dvorak (arr. Bernstein): Intermezzo and Serenade from *Hansel*, and La Galinda from *Kesanga*; played by the Hallé Orchestra, direction of Constant Lambert. Victor disc 11-8044.

These excerpts are familiar to owners of the Dvorak sets, but the Thomas Beecham recordings included them in Volumes 1 and 3. The Intermezzo and Serenade are from incidental music which Dvorak composed for James Elroy Flecker's oriental drama, "Hansel." The music is unpretentious but effective in the character of the scene. It is a musical cameo, appropriately sentimental. La Galinda is a dance from Dvorak's opera, "Kesanga," which deals with Negroes. Curiously, this dance—which is admirably fashioned and proves highly effective—was composed by a Norwegian quantity as well as a Negro one. Lambert plays these selections effectively, but not quite well enough to elicit memories of Sir Thomas.

Dvořák: In Nature's Realm—Overture (3 sides); and Suk's Folk Dance-Poem; The Chicago Symphony Orchestra, direction of Frederick Stock. Victor set 924.

Perhaps no one could have been chosen to perform this composition who would have been more sympathetic to its serenity, naïvety and happy contentment than the late Frederick Stock. He must have played this work, along with its companion—Carnival Overture, for upwards of fifty years. Dvořák himself gave the first performance of these works in this country in 1892 at Carnegie Hall, New York. *In Nature's Realm* is the first of three overtures which Dvořák intended to be played as a single unit; these overtures—*In Nature's Realm*, *Carnival*, and *Othello*—were musical

expressions of the emotions awakened in the composer by certain aspects of the three countries forms of the Universe—Nature, Life, and Love. In contrast to the exuberance and impetuosity of *Carnival*, representing Life, this overture is more lyrical and quiet—suggesting that the music was inspired "by a solitary walk through meadows and woods on a quiet summer afternoon." This is a worthy addition to the recorded works of Dvořák. The encore on the forth side of the record is a traditional Bohemian dance by Dvořák's talented son-in-law.

Handel (arr. Kindler): Prelude and Fugue in D minor from Concerto Grossino, No. 5, Op. 3; The National Symphony Orchestra, direction of Hans Kindler. Victor disc 11-8211.

These excerpts from one of the earliest, not the best known, concertos of Handel are arranged here for strings and piano. Full application though one would not deny the effectiveness of the arrangement, it should be noted that Handel intended this music to be heard under more intimate circumstances, and that when it is played by a larger body than a chamber orchestra it loses some of its old-world charm. Moreover, the swellings and recessions employed here by Mr. Kindler are not in keeping with Handelian practice.

Hanson Symphony No. 1 in E minor (Nordic); played by the Eastman-Rochester Symphony Orchestra, direction of Howard Hanson. Victor set 11-8212.

There is the earnestness and seriousness of youth in this symphony. Hanson wrote it in his twenty-sixth year while studying at the American Academy at Rome. Of Scandinavian parentage, Hanson sought to honor his forebears in his first symphony by styling "of the solemnity, austerity, and grandeur of the North." Some have found in this music a spiritual kinship to Sibelius; others have marked the influence of Stravinsky, but these viewpoints are superficial in our estimation. Hanson stands on his own feet, and shows an individuality which has been widely commended, for this symphony has been played extensively in this country as well as Europe. Hanson tends to score solidly and to build dramatically and he shows marked technical resourcefulness. The orchestral texture is generally rich and favoring of the brasses. The work can be pigeon-holed as belonging to the modern traditional school. It grows on one with repeated hearings. Particularly impressive is the slow movement, inscribed "to my mother." The composer has had a fine orchestra at his command, and has been given a worthy recording.

Howe: Stars and Fernan-recton; The National Symphony Orchestra, direction of Hans Kindler. Victor disc 11-8208.

Many Howe's musicale tone-poem, *Stars*, is an inspired piece; it represents her impression of "the night." Likewise, by the well-known Brazilian composer Oscar Lorenzo Fernandez, exploits primitive rhythms, said to be of African origin. It is effective but less enduring than Miss Howe's work. Both selections are well played and recorded.

Tchaikovsky: Hamlet—Overture, Opus 67; The Hallé Orchestra, direction of Constant Lambert. Columbia set 313.

An earlier excised version of this overture by Dorigati (Victor) gave a poor impression of the music. This *Hamlet* is on the same plane as well as the composer's subject is not as convincing. That Tchaikovsky's subject is made Hamlet Russian rather (Continued on page 55)



JOSEPH SUK
Eminent Czech-Slovak composer

RECORDS

MUSICAL PHYSICS

"THE PHYSICS OF MUSIC" By Alexander Wood, M.A., D.Sc. Pages, 355. Price, \$8.50. Publishers, The Sherwood Press.

The science of sound or the study of vibrating things is very ancient. About 2400 years before the last century B.C. Pythagoras, a radio receiver set, Pythagoras in Greece was figuring out mathematically the ratios of vibrating strings. Since then, ever expanding armies of men in laboratories have been concerned in the mysteries of sound. With the coming of the cathode ray tube used in radio and in television, an understanding of the electronic theory, combined with sound, has developed into an industry of such magnitude that it is now safe to say that hundreds of thousands of millions of dollars are now invested in sound phenomena and its adaptation to public needs. The advances in the last half century are astonishing, because sound phenomena are by no means confined to music.

Alexander Wood, M.A., D.Sc., Fellow of Emmanuel College, and University Lecturer in Experimental Physics at Cambridge University, now presents to the world a very comprehensive, but not too voluminous book on the very interesting subject of sound between physics and music. "The Physics of Music." Anyone with a high school background in mathematics and physics can easily comprehend this book written with almost Tyndall transparency. Many will find a surprising number of extraordinary things relating to sound. For instance, sound may be measured in phonos, indicating the degree of loudness shown on a phonometer, and Mr. Skorkowski lists the degrees of sonority he expects from an orchestra, not by pianissimo to fortissimo, but by a gradient such as this:

pp 20 phonos
pp 40 "
p 55 "
mf 65 "
f 75 phonos
ff 85 "
ffz 95 "

Shall we see adjudicators, phon meters in hand, picking up and marking Eddie Bauer's performance of Liszt's "Song of Love" by the prescribed number of phonos just as a photographer uses a light meter in making exposures?

The book has all sorts of interesting data such as an historical glance at the variations in the frequency of pitch in order to secure a standard of frequency of A. Here is the list reprinted from the History of Musical Pitch by Alexander Ellis:

	Date	Frequency
Halberstadt organ	1601	505.8
Church pitch, Heidelberg	1511	377
" North Germany	1619	567.3
" Paris	1648	373.7
Schmitz's Organ, Hamburg	1688	489
Paris Opera	1699	404
Silbermann's Organ, Strasburg	1713	383
Hinsel's tuning-fork	1751	422.5
Barnhard Schmidt's Organ, Cambridge	1759	395.2
Paris Opera	1819	432
London Philharmonic Orchestra	1826	433
Paris Opera	1835	433
French standard pitch (diapason normal)	1859	433
Covent Garden Opera	1879	450
Philharmonic Society	1896	438
Piano manufacturers	1899	438
Military bands (Army Council)	1827	438

Fraterius (1571-1621) used a pitch of 434. Handel used 422. Dr. Wood's book covers the subject in fine fashion in so far as its site permits. According to Dr. Wood, this pitch (approximately 422-433) was quite widely employed for about two centuries and

Music in the Home

The Etude Music Lover's Bookshelf



Art book here
Received may
be secured from
THE ETUDE MUSIC
MAGAZINE in the
price given plus
postage.

by B. MEREDITH CADMAN

was the pitch of Haydn, Mozart and Beethoven. The commission appointed by the French government including Rossini, Berlioz, and Meyerbeer, agreed upon a pitch of 435, now known to be known as the "Gimpel pitch," which became the legal pitch of France. An International Conference in London in 1890 adopted unanimously the pitch of 440 cycles per second for the note A, and that may be said to be the official pitch of the world at this moment.

One of the most useful chapters is that on Halls and Concert Rooms.

"LONG MAY IT WAVE!"

"FRANCIS SCOTT KEY" By Edward S. Delaplaine. Pages, 566. Price, \$4.00; or luxe edition, \$5.00. Publisher, Biography Press.

In "Francis Scott Key, Life and Times," by the Hon. Edward S. Delaplaine, of Frederick, Maryland, we have the most complete life of the author of our national anthem. Judge Delaplaine devoted years to the preparation of this necessary volume, which is a "must" for the complete reference library. The melody, "To Anacreon in Heaven" (to which the poem was adapted) composed by John Stafford Smith, is a distinct contribution to the Americana Society of London. It is really a very pleasant tune when sung by a capable singer with a vocal range. It is perhaps the most virile and inspiring of all patriotic compositions, when played by a fine band or a great orchestra. Its only rival is the revolutionary *Marie-Madeleine*, which is a rare flash of genius. However, we all must admit that with the average voice, the song is a struggle, not merely because of its range of an octave and a fifth, but because some of the most important notes are placed in the extreme ends of the vocal compass, such as "Over the land of the free," which have wrecked many a larynx. No wonder it was dubbed by the humorists as *The Strain from Hell*!

The melody was first used in America for the poem by Robert T. Paine entitled *Adieu and Liberty*, which was written for the Massachusetts Charitable Fire Society in 1798. The Anacreontic Society, for which the tune was composed, was a group of seventeenth century Londoners who wanted to be thought aristocratic and distinguished by their fondness for the lyric poet, Anacreon (b. 500 B. C.), whose religion was the worship of the "Muses, Wine, and Love." The original verses of *To Anacreon in Heaven* (words by Ralph Tomlinson) called upon the members to "Intwine the myrtle of Venus with Bacchus's vine." This

group took life very jocosely and wrote a great deal of trivial verse, such as William Odysseus:

"Buy, curious thrifty fly
Drink with me and drink I.
Freely welcome to my cup,
Couldst thou sit and sip it up.
Methinks the taste of life you may,
Life is short and we're away."

Key's verses, written in the intense fervor of the recollection of battle, have been an inspiration to Americans for over a century. The author was a man of fine family, broad culture, and lived a life of high accomplishment. Judge Delaplaine has performed a valuable service in preparing this excellent record of Francis Scott Key's achievements. The book is a valuable volume in this time, when every American's heart's wish is:

"And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave."



BOOKS

FRANCIS SCOTT KEY

"FORWARD MARCH WITH MUSIC"

How Two Teachers Solve a Mass Production Problem

We Round Tableers are again in luck! Here comes a fascinating letter from two enterprising teachers, Miss Rose McGregor and Miss Marguerite Maier of the Demonstration School of George Peabody College for Teachers in Nashville, Tennessee, giving us the complete details of their unique and unusual joint ensemble recital plan. Note first of all that this is not one of those circus affairs—using ten to sixty pianos and twice as many players—which I abhor, and which serve no worth-while musical purpose. Miss McGregor and Miss Maier use four pianos with one or two players at each instrument . . . But let them tell their own story, shall we?

"Once our four-piano ensemble recital was given over a decade ago; soon after, a third instrument was added in a program using nearly all the pupils from our combined classes. Two years ago we added the fourth piano, and this year (1944) we presented one hundred seventeen pupils in twenty-one numbers. The entire program was performed in one and one-half hours. For these recitals we use all our students—pupils of every grade and age, from beginners of five and six years up to advanced and student teachers."

"We try to make the younger pupils feel comfortable in whatever group we place them. Often the students are grouped according to their age and ability, and not necessarily by class. Sometimes an older beginner plays only a few bass notes at stated intervals, but, he is thrilled to be playing with advanced pupils nearer his own age; and the advanced ones do not object. We teach the young pupils not to be jealous of each other, and to be helpful to the less advanced and less talented among them."

Material Used

"Working the program up to the technical precision required for a smooth conductorless performance is a long and hard job. After the notes are learned by each participant, small groups of two or three are put together, then the entire group, for that number is filled and rehearsed. We do not conduct the performance. One pupil in each entire group is appointed leader—which is considered a great honor among the students. The leader is placed at a piano where he can see all the players. After the hands are placed on the keyboards he counts a measure or two, depending upon the tempo of the composition, and the piece begins. Should the rhythm at any time become "shaky," the leader is instructed to count softly until the ensemble becomes steady again. Every pupil feels responsible for his part; even the cakewalk ones causing trouble at rehearsals put forth their best efforts at the public performance."

"For some suitable material for the combinations we employ has been a problem; however, we have solved this by making arrangements to suit our needs. Music for two piano, four hands, is expanded by combining with arrangements for eight hands, or trio, duets and second piano parts. No part is doubled except in



Correspondents write this. Department is requested to limit entries to One Hundred and Fifty Words.

rare instances, or for small children. A complete article on arrangements is catalogued and filed for future reference. After the annual program is given, a tentative plan for the next year is drawn up which takes shape as soon as the classes are organized in the autumn.

"No lesson period is ever used for rehearsals, the preparation for the ensemble program being extra time given to the students. Often the students, instead of advancing pupils who are delighted with the hour to help drill the younger ones. The performance is the climax of a long period of enjoyment for the students. A number which never fails to attract is a piece played entirely by boys. The enthusiasm of these lads for good teamwork has solved their practice problems."

"We place no restrictions on this annual recital as to dress and flowers. Even the five-year-olds wear long party dresses, and the boys dress as formally as they wish. The four grand pianos are arranged diagonally on the stage so that all performers can be seen by the audience. The location is the Demonstration School, with a seating capacity of almost one thousand, is always filled for this event."

"We are often asked, 'Does it pay you for all the hard work?' To which we enthusiastically reply in the affirmative. We consider the increased progress of our pupils, the stimulation, aroused interest, cooperation, will to succeed, and the delight of patrons and public alike, as ample payment."

Compositions Performed

Here are some of the ensemble numbers played in recent recitals: *Prestre*; *Bard, Green: Whistle Bell, Pierrot*; *Bonville, Ketterer: Villone Rondo, Denzene*; *Hawthorne Butterflies, Ossyphor*;

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Nailed Pianist
and Music Educator

have been misused, can they hope to discover what lies behind the notes, or discern the inner meaning of the music?

In your own work why not summarize and study very thoroughly only those pieces you love most? The other compositions you can learn with notes; be satisfied when you can play them up to tempo, with good rhythm, tone, phrasing etc.

2. One half hour lesson a week is adequate for a "steth o-scope" home student. You ought to have an hour's home lesson weekly, and also a class in theory, ear-training and repertoire at least once every two weeks . . . And if you want to make good progress I advise two hours' daily practice—providing your school duties or other essential activities are not too exacting.

Up Touch

In my *Drum article* several years ago, you give directions for playing Up Touch, "swung" or some such term. Could you tell me in what form this appeared, or repeat those directions for us?

W. L. Illinois

You will find those directions on the Technique of the Month page in the September, 1942, issue of *TM&S*, where they appeared in the "application" at the end of the first of the "Technique series," "Up Fling, Up Swing, and Down Dip."

Since so many Round Tableers have inquired for explicit steps for producing Up Touch, I am here appending some streamlined notes. Note that "Up Flings" is now called "Up Release," and "Up Swings" is "Up Dip."

1. Preparation: Fingertip-weight elbow, close to body; hands and fingers flat; dampen pedaled depression; use third finger of D. H. or middle C, the finger of R. H.

2. Act: Silently and slowly, caress keys several times with "ball" of finger. Gradually increase caressing speed as you elbow more arm and body . . . Body and arms finger caress slowly toward piano.

3. Now play very soft slurs as caress is produced by light, upward and inward movement of elbow, woe, not by tensed fingers or pushed-up wrists . . . Release as soon as tone sounds, but continue moving elbow tips forward until you "feel" actually come to rest on lower portion of music rack. This is called the "Release" touch.

4. Don't forget that the impulse proceeds from an upward and semicircular sweep of elbows, that hands will follow naturally, and that by the time the elbow has reached its "resting place," wrists will hang loosely . . . Be careful always to hold elbow tips higher than wrists.

5. As soon as tone sounds, make the "caress invisible"—that is, play the tones without actually moving the fingers from the playing "spot." As soon as possible, (Continued on Page 43)

THREE IS NO QUESTION now of opera's success in New York, even in war-time. But the opera first came to Gotham. It was quite another story. In fact, there are many stories in New York's opera history which wind up with the dismal word "failure."

The exact date of the advent of opera is uncertain. In the days of the earliest settlers, that is, historians are hazy about them, New York heard the old English ballad operas, but these can hardly be counted. Gustave Kobbé records a performance of "The Barber of Seville" at the Park Theater, New York, in 1825, a note which it was given in English, with Thomas Phillips and Miss Lester singing the principal roles. There is a record, too, of "Der Freischütz" in English at the same theater in March, 1825.

The first serious attempt at opera, however, seems to have been in November, 1825, when Signor Manuel Garcia imported a troupe from Italy. They opened at the same Park Theater in the same "The Barber of Seville," this time sung in Italian. The venture was not entirely successful.

In 1826, the first structure ever built in New York for Italian opera opened at Church and Leonard Streets. It was erected by Lorenzo da Ponte for the New York Opera Company, but the season was not even completed, and the building was converted into a theater and lived on in that guise.

Then came the Castle Garden days. The Havana Opera Company held its season there, giving performances on alternate nights. But it did not enjoy much popularity in those days, and has expected for it. None of these ventures, however, could have been more unfortunate than that of poor Mr. Palmo, who started out to be an impresario and wound up by being a bartender.

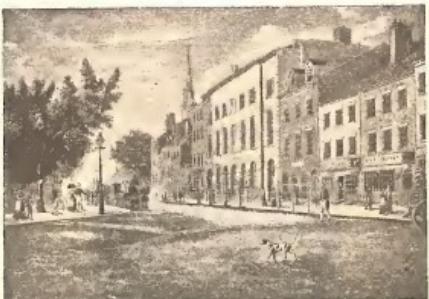
A Managerial Disaster

Mr. Palmo had built himself a grand opera house in Chambers Street, and prepared for his flight into art in an elaborate way. It was, in fact, too elaborate for his means. With Clotilda Parilli, half sister of the later-to-be-great Adelina Patti, as one of his stars, Palmo attempted some connection with his company, but not for long.

Finally one evening the musicians refused to play until they received their money. Palmo did not think they would be rude enough to go through with their threat, so he rang up the curtain. The musicians refused to perform, and the prima donna tried to sing without them. By this time the sheriff had closed in on the box office, and poor Palmo faintly right in his own pocket. He lost everything, and in later years turned to become a bartender.

On the heels of the Palmo venture came the opening of the Astor Place Opera House in the autumn of 1847, a venture which started off with a brilliant opportunity but did not last long. The promoters of this

New York's First Opera



OPERA IN AMERICA BEGAN HERE

At the Park Theater in New York the great Manuel del Popolo Vicente Garcia came with his opera company in 1825 and established Italian opera in America. Of course the English "Beppo's Opera" by John Gay was given in New York in 1750, but that was more like a puccio than grand opera.

by Harry Van Demark

The following article was submitted to Mr. Julius Mattoff, former Librarian of the Music Department of The New York Public Library and new Manager of the Library Division of the Columbia Broadcasting System, Inc., whose interesting discussion of "Music as a Living, Human Element" appears in this issue. Mr. Mattoff is well known as a musicologist and author of "The Story of Opera" and "A History of Early Opera in America." His article is printed in the interests of accuracy.

I have been asked recently regarding "Der Freischütz." Ever so many popular minded writers possess no performances of great European operas in America as "grand operas." Actually, grand opera in America did not begin with the Garcia troupe nor with "The Barber of Seville" in the ornate Hotel Astor in New York, 1825. It was born in 1826, when the first Italian grand opera, very extraordinary, was produced by The New York Public Library and entitled "One Hundred Years of Grand Opera in New York." Prior to the date of the Garcia performances, many European operas were performed in the colonies. These were invariably modified versions with an inadequate orchestra. Garcia, having created the "Barber" for Rossini and meeting Da Ponte, Mozart's librettist, in New York, naturally knew what operas were wanted. In fact, the "Barber of Seville" was first performed in the first floor room of the Astor House in 1816, reaching the maturity of a production in the Park Theater in New York on May 27th, 1819, in an English version; another performance took place in Philadelphia on March 1, 1822. The opera was heard in the Western Hemisphere probably for the first time at Boston on October 3, 1825, in Italian.

"Now, 'Der Freischütz' was usually performed as a medley with the subtitle, 'The Wild Huntsman of Bohemia.' It was first performed in New York in December, 1847, and reached New York at the Park Theater on March 2, 1825, in English. 'Der Freischütz' had to wait nearly twenty years before it was put up adequately. Incidentally, Washington Irving was interested in the opera he wrote an adaptation in 1823-24, which was first published in 1824 of Boston."

—Ericson's Note

scheme saw for the first time that financial and social support was needed for the opera, and they arranged for both. The opening was an auspicious occasion. The opera was "Ernani," and all the social lights of the city were present.

The company started its first season nicely. It had such stars as Caterina (Bartoli) Patti, mother of the critic of later years, Truffa, and Benedetti. It won the most fashionable patronage, but finally, in April, 1848, it struck financial and sank with twenty performances still listed.

The audience later was turned into a theater. At very much occurred the horrific Astor Place riot of 1846 between supporters of Forrest, the American actor, and Macready, the Englishman, in which thirty-four persons were killed, scores injured, and the

Seventh Regiment had to be called out to restore order.

Next came the Academy of Music, a larger auditorium and one in which opera had a better opportunity to thrive. And thrive it did. There, for more than thirty years, the first opera performances were given, with the greatest singers of the day taking part. It opened in 1854, and from the start had the patronage of all who then were listed in the city's "400."

In 1856 it was in 1859 that the great Patti made her debut in "Lucia" and the *Herald* said:

"A young lady, yet not seventeen, almost an American by birth, having arrived here when an infant, sang 'Lucia' with sympathetic tenderness, with grace and fire in one so young, and incited the enthusiasm of the audience to a positive furor."

Came the Metropolitan

The Metropolitan Opera House came into the picture in 1883, opening on the night of Musical Histories record that it was erected because the old Academy—families, who controlled the society of the day, refused to permit social aspirants to purchase desirable boxes at the Academy. The opening performance was "Faust," with Compton and Nilsson. The old school was unimpressed, but the company reopened in 1893, and since then has maintained an unbroken tradition.

It has been given only one severe jolt. That came with the advent of that strange genius, Oscar Hammerstein, now, for you see, a metropolitan pinned into the operatic field in an amazing way. He made well known in the United States such stars as Mary Garden, Tetrazzini, Dalmas, and Bond, and in four brief seasons—from 1906 to 1910—revolutionized the operatic situation in New York. He brought modern works to the country and forced the Metropolitan out of the lethargy into which it had fallen.

But Hammerstein attempted more than he could handle. He seemed to be unable to take on other activities that brought him in. Finally he signed the field. But he left his imprint and will long be remembered by music lovers. After his departure the Metropolitan became a greater opera company. It learned many lessons from him and took over many of his stars.

For many years opera in America was localized in big cities. Traveling opera companies from the days of Emma Abbott to those of Forrest Galt had concentrated in towns throughout the country, bringing opera to relatively small cities. Then the Metropolitan Opera Company and other first rank companies began to carry the best traditions to other cities. This has been followed by a number of smaller opera companies which now tour regularly every year. It has been the radio which has broadened the interest in opera to this (Continued on Page 55)

What Nazism Has Done To German Song

What Happens to the Tunes When Hitler Provides the Words

by Marshall Bartholomew

German popular song of other days entailed the simple, honest virtues, the beauties of nature, and a kind of sincere contemplation of man's place in the world and in the universe. Then came the terrible years of the "Religious of Hate," with its lethal hymns of hate. The one created by Mr. Bartholomew is a relic of World War I, when the Germans were well under way with their plan to conquer the world through war and hate, re-producing Germany's old songs of chivalry, of fighting, of honor and love. Mr. Bartholomew quotes from Ernest Lubin's Hymn of Hate Against England [Hassengesang gegen England]:

"We have but one, one only hate,
We love as one, we hate as one,
We have one few and one alone."

This outburst of bad temper was written during World War I and directed toward the forces of Imperial Germany. The song was save by the Junkers, and now it is being used again, trapping a harvest of hate from her enemies throughout the world.

Marshall Bartholomew has been a "man's musician" most of his busy life. That is, he is especially noted for his success in finding great singing voices. He was born at Bellview, Illinois, March 3, 1885. His studies (Vol. 8, J. H. Woodbury Parker and David Stanley Smith, and later at the University of Pennsylvania (Mss. B. 3) with Hugh Clarke. He then went to the Hochschule für Musik in Berlin, where he became under the instruction of Max Reger, Walter and Max Scherzer, and had many friends in the concert-going circles of Germany of yesterday. He has held many posts as a conductor, such as the University Glee Club of New York (1922-1927), the University Glee Club of New Haven (1924-1927), and the Yale University Glee Club (1927). Mr. Bartholomew is the author and editor of many books and compositions. He is particularly fond of German church singing and is horrified to find so modern tunes that most words in music have been focused upon hate and destruction. He takes this as one of the main indications that Germany is dead. — *Art News*.

The article is reprinted by permission of *The Keynote*, the magazine of the Associated Glee Clubs of America, Inc.

—Eduo's Note.

WE AMERICANS are, by and large, incurrigible optimists. We much prefer to look at the bright side, to call frequent attention to the silver lining that illuminates a threatening cloud. We prefer our books and our plays to finish on a cheerful note; the fairy-tale formula of childhood "and they married and lived happily ever after" still retains its place with adults as well as with children.

This attitude on our cultural side of things is a weakly trait. On the other hand, particularly in these confused and chaotic war times, it might save us, both as individuals and as a nation, a good many disappointments and disillusionments if we could train ourselves to be more realistic, more aware that there are two sides to everything, that in life as well as in science, the powers which, properly used, can bestow unlimited blessings, have an almost equally destructive influence when misdirected.

This is true whether we are thinking in terms of mind and spirit or in terms of the material world of mechanics. The same electrical energy which brightens and warms our homes and drives our locomotives remains in essence a deadly medium of electrocution and, in the form of lightning, burns and destroys whatever it strikes.



MARSHALL BARTHOLOMEW

Nowhere is this devastating contrast between use and misuse of power more evident than in the world of music. Poets and philosophers for the past 3,000 years have paid tribute to the beautiful things music can do to the human race; how it soothes the savage beast, comforts the lonely heart, gives courage to the trembling soul, lifts the dead; but, a lowly but less important level, provides diversion, entertainment, self-forgetfulness for the entire span of life from childhood to old age. Music has remained the indispensable adjunct to religious worship; the eloquent language of love, it has lightened our hearts and quickened our footsteps in a thousand different ways.

An Art Misused

All this is very true and very beautiful, but, if we are to look the subject honestly in the face, we must admit that music has also been the inevitable accompaniment of much that is ugly and degrading. The voices of the jungle and the lewd dancing of the brutal depravity of the Nazi regime, our dances and war songs which inflame the hearts of primitive men to the point of murder are music, too.

And have we not witnessed the crowning example of the destructive possibilities of music in the Nazi songs of hate and of blood lust in the present world conflict? In which direction does the power of music work when set to a text like the following, from the famous "Hymn of Hate":

"Come, hear the word, repeat the word
Throughout the fatherland make it heard.
We will never forgo our hate,
We have all but a single hate,
We have one foe and one alone—
England!"

"Hate by water and hate by land
Hate of the head and hate of the hand,
Hate of the hammer and hate of the crown,
Hate of seventy million, choking down."

Or what shall we think of music's influence upon the hearts and minds of little children when instead of the lovely old Christmas song *Tannenbaum*, hundreds of thousands of Nazi-educated boys and girls raise their voices to chant:

"America, America,
Oh Jewish land, America!
You certainly conceived are;
A big fat pig, that's what you are,
Oh, Jewish land, America."

"America, America,
Oh Jewish land, America.
And with you falls, remember now,
Your Rosenfeld, the Yiddish sow,
Oh Jewish land, America."

Or the following sung in place of grace at table:

"Adolf Hitler in our Savior,
He is the noblest being in the whole wide world
For Hitler we live,
For Hitler we die,
Our Hitler is our lord
Who rules a brave new world."

It is needless to multiply examples. We are compelled to admit that music can be both good and bad, elevating or degrading, according to the kind of make of it. Also we must realize that singing is by all means the most potent kind of music because it combines the hypnotic elements of rhythm, melody and harmony with the tremendous power of words. One of the most momentous conclusions arrived at in recent years by the combined studies of doctors, surgeons, psychologists and psychiatrist is that the power of evolution and development of language was the power of evolutionary point from which mankind began its upward climb.

The history of the progress of the human race is the story of the gradually expanding invention and use of words. Our ancestors couldn't think because they didn't have any words to think with, and ever since that first clumsy word effort took successful form our forefathers ceased to be savagery, mooning, laughing, grunting, screaming savages and began their long, slow evolution towards civilization.

A Powerful Combination

Words are dynamite, and when our forefathers learned to put words to music, they had, without realizing it, combined two of the greatest emotional forces on earth. No thought can be as heart-stirring as speech as in combination with a heart-stirring stirring Leaders of the people, patriots, evangelists have used this fact for their purposes.

Unhappily for the world we live in, false prophets, also realized it, and the climax of this perverse misleadership made an organized use of it to pervert and corrupt and destroy the minds and hearts of his followers.

What a contrast are these songs of hate, blood and love of country, home, and family, on those of old student songs with their carefree, rollicking spirit such as *Weltlaß Matzah*, *The Army Air Corps Song*, and *The Caissons Go Rolling Along*. It is a strange paradox indeed to see the people of Germany, the Socialists and Nazis, Schulz and Schumann, of Goethe, of beauty which has always aroused the admiration of the singing world.

(Continued on page 64)

AFTER only a very few years of retirement from operatic appearances, a once deservedly popular prima donna announced a song recital. The announcement made a pleasant stir in the musical world, and the singer's old friends and admirers assembled in force to enjoy again the lovely art of singing that had so greatly delighted them. The glowing critics were there, too. But all and alike, all were doomed to dire disappointment. Though the singer appeared to be in excellent health, her voice showed scarcely a trace of its wholeness beauty. The once reliable intonation, the clean attack, the sensitive phrasing, all the technical details that used to render her singing so enjoyable were absent. Her delightful art was now but a memory of yesterday.

One might well wonder at such a rapid decline in her appointment, proferring her inability to understand how a singer, once apparently a mistress of a sound vocal technique (the mechanics of the voice), and not older than middle age, could in so short a period of inactivity lose all traces of that technique. If a well-established technique, plus good health and good physical habits, could not be counted on to preserve a voice from premature collapse, what could account to a singer's regression to a state of helplessness which, indeed, the critics asked, is the value of vocal technique?

The singer under discussion had certainly given great pleasure with her singing during a term of years; her technique had sufficed for that. But some of her older admirers thought they could recall that when she first came to this country and was asked what with whom she had studied her art, she had asserted that she had learned it from her mother, a member of a music-making family; she had always sung to the satisfaction, first, of her friends and, later, of the great public. If this memory was correct, our prima donna was simply one more example, among many, of an untrained vocalist venturing to practice professionally an art that demands a well-developed, conscious technique. In no art is a thoroughgoing technique more indispensable than in the art of singing. One need only look around him logically because he did not know how to use it without needless and injurious strain. When she could no longer count upon the physical resiliency of youth, she lacked the resources of a sound, conscious technique to enable her to resist successfully the inevitable threat of advancing years.

A Prima Donna Without Technique

Some forty years ago a European soprano of great renown came to the Metropolitan Opera House under contract to sing German and Italian dramatic roles. Unfortunately, before she had appeared publicly, she caught a severe cold which necessitated the postponement of her debut. A week later the postponement continued. Curiously enough, however, the throat disappeared, but, notwithstanding, the voice would not function reliably. Finally her physician, a laryngologist of wide experience, said to her, "Madame, I can do nothing more for you except to suggest something outside my specialty. You tell me that you have never studied vocal technique; that the use of your voice is entirely spontaneous. Due to a physical circumstance, Madame, hitherto sufficiently reliable, has gone out of gear and you do not know how to re-adjust it properly. Now, there is a teacher of singing in New York who has made a thorough study of vocal technique. If you will go to her as a docile and receptive pupil she will, I believe, enable you to resume your career." The singer took the physician's advice, learned from the teacher the fundamentals of bel canto, and here she stayed debut at the Metropolitan, and was soon recognized as an outstanding dramatic soprano of her epoch unsurpassed in her impersonations of Tosca, Fidelio, Brñnhilde and Isolde. Her name was Milka Ternina.

Into any discussion of voices and the possibility of restoring them completely, the mysterious case of Jenny Lind is bound to enter. Jenny Lind received her early training in Stockholm, where she made a successful debut in opera at the age of eight years. She had a local teacher, often accompanied by her mother, and went to Paris to study singing with Manuel Garcia, already a much sought-after subject. He told her that her voice had been badly treated, possibly permanently injured, by reason of her ignorance of right technique. He said that he

The Value of Vocal Technique

by Francis Rogers

Eminent Voice Specialist

would accept her as a pupil only after she had given her voice several weeks of complete rest. She accepted the challenge and profited by Garcia's teaching for two seasons. Special apprenticeships followed in Paris and London, which won for her the sobriquet, "the Swedish Nightingale." All seems to have been going swimmingly, when, to the amazement of the musical world, she announced her final retirement from opera. Why she did this nobody knows. She was not yet thirty years of age; she was immensely popular and making a grand career of it. Some said that she had taken a religious turn of mind induced from the teacher Nitte. From that time forth (1849) she sang in concert only and sang only pieces of her own choosing, which included a few popular operatic arias. Her tours of the United States covered two years; then she made

that Garcia took so seriously. It is well for young singers to remember that their voices should not be forced to sing dramatic or intensely emotional music. Such music should await the full physical maturity of even the best schooled singer. Disregard of this advice may work permanent injury to the voice. If Jenny Lind had followed it, perhaps her career would not have come to an end at thirty-five.

The Incomparable Patti

An outstanding example of the rewards of good early training and a sound technique is that of Adelina Patti, who was probably the most perfect vocalist of the last third of the nineteenth century, but who always declined to discuss voice production, protesting that she knew nothing about it. The story of her life does not concern the quality of her education, as she was born into a family of professional singers who discovered early her exceptional natural gifts and trained them most carefully. Throughout her long life Patti continued the prudent practices that her family and her early masters had instilled in her, and by means of which she preserved, even into old age, much of the musical equipment of her voice.

The case of a singer need not better the value of a sound basic technique in developing and preserving the voice than that of Lilli Lehmann, the German soprano. A young girl of sturdy physique and preeminent musical gifts she was, from her youth updrilled intelligently, first by her mother and later by other teachers, in the best practices of bel canto. Her first roles in opera were lyric roles, suited to her youth, and only in her late teens did she essay dramatic roles, with which Americans are familiar. She never gave up her coloratura exercises, and to the last was able to execute fluently the lyric coloratura roles of Verdi. Indeed she was mistress of the music not only of Verdi, but also of Mozart and Bellini, as well as of Weber and Wagner. Patti, her exact contemporary, was content to sing her old-fashioned repertory all her life; but there was no field of German and Italian song that Lilli Lehmann did not master. She wrote incisively about vocal technique, and even in old age was able to instruct her many pupils by example as admirably as by precept. Her attitude toward her art is a model for all students.

Lillian Nordica, from the State of Maine, like Lilli Lehmann, illustrates the point I am trying to establish: that a sound, basic technique is essential for the full development and preservation of the voice. Her first teacher was her mother, a soprano named O'Neill, and were followed by systematic training in the good traditions in Europe. Her first appearances were in oratorio and lyric roles in opera. Her art grew with the passing of the years, reaching its apex with her appearances in Bayreuth, and her splendid interpretations of Isolde with the *de Reszkes* in New York. That her coloratura was always reliable was proved in later years by her fine rendering of *Die Walkure* ("Meyerbeer") which requires airs as *Casta Diva* ("Norma"). Nordica was still in fine voice when, at the age of more than fifty, an untimely death brought her career to a close.

The perfect vocalism of Nellie Melba was based on a solid technique and, though it never reached dramatic heights, it kept her in the front rank of lyric singers till she was nearly sixty and fifty.

Marcela Sembrich, so dear to us Americans, retired from opera at fifty, a deadline (Continued on Page 46)



KIRSTEN FLAGSTAD AS ISOLDE

her headquarters in Germany, where her art was much admired. In 1855 she removed to England and, except for occasional appearances for charity, was heard no more in public.

I am making no attempt here to appraise Jenny Lind's standing as an artist; I am merely wondering whether her voice ever recovered from the early strain

VOICE

Make Yourself a Better Sight Reader

by Marguerite Ullman*

EVERYONE KNOWS that a person who cannot read his native language is seriously handicapped. It should be equally evident that a musician who cannot read music is at a great disadvantage. Yet how few musicians can really read music fluently! Among concert pianists and piano teachers, really capable readers are in the minority, and sometimes one finds a successful concert pianist who reads like a beginner.

The tradition of playing concerts from memory is of relatively recent date. During the past century many pianists still employed "notes" when playing. Raoul Paganini, the famous violinist, was one of the last conspicuous exceptions. The development of the memory has in a sense pushed aside the development of sight-reading, and this is a distinct loss to the contemporary progress of music.

Often professional musicians accept this situation as unavoidable. They seem to feel that they were born that way and that not much can be done about it. As one eminent music teacher said: "You can't teach or cannot sight-read, and that is all there is to it." However, this is a real problem here, and every musician knows it. He may be pessimistic about its solution, but he can never deny its existence. On the shelves of music stores you will find collections aimed at the development of sight-reading. These books are written or compiled by musicians and prove that there is trouble and that they are willing to do something about it. Professional musicians write on this problem, and some of our leading psychological journals contain articles on the subject of sight-reading.

Psychology teaches that personality is not ready-made, but is largely the result of experience. Sight-reading ability, being part of the personality, is probably also greatly dependent upon the person's sight-reading experiences. If this is the case, then any attempt to find the basis of an individual's difficulty in reading music must begin with this question: "What were your experiences in music sight-reading?"

An Interesting Experiment

Recently two psychologists who made an extensive study of the music-reading problem began their experiment in just that way. Nine advanced piano students of Northwestern University, Department of Education, Illinois, volunteered as subjects. Below are a few of the answers these persons gave when asked for their sight-reading histories. The rank given these students was based on three scores: first, the opinion of the experimenters; second, the opinion of their classmates; and last, their own estimate of their standing.

Quoting from the subjects who rated as the best sight-readers: "Sight-reading has always been easy for me. Most of the training my mother gave me once a day I was allowed to read alone, with no corrections from her, any music I could find. This put confidence into me, causing me to feel that I could read anything."

The subject rated as 2 said: "I began piano lessons

when I was nine years old. My first sight-reading came in Juilliard choir and in Junior League at church. I have always done accompanying or one kind or another, and I present it is part of my job as studio accompanist."

Subject rated as 8: "I am a poor sight reader. Don't believe I devote enough time to reading at sight. Have a slow functioning mind, but if I did enough sight-reading would probably do better reading. Always have had memorizing stressed, so no necessity for me to read well right away. Have done very little accompanying or sight-reading."

The subject rated as 9: "Sight-reading has always been my main bête noire in playing the piano. Once I learned the notes, playing the music is a simple matter, and memorizing is something I don't have to bother about, as it comes along naturally. As long as I have been playing the piano, I have not learned to sight-read."

In studying these histories it is immediately apparent that those who read well have experience in reading music, while those who read badly lack that experience. Even though this does not necessarily mean that there is a one-to-one relationship between experience and ability, it is true that to a degree of relationship, and makes it plausible to advise those who are striving to be proficient readers, to start exercising sight-reading daily.

All Phases Investigated

After the histories were taken each of the nine subjects was observed and tested in four phases of behavior while reading music. Anyone who has watched musicians while they read, will know that there are great individual differences in what they do. Every factor that was chosen for observation had the approval of other students of reading problems as being pertinent to the ability to read well. The following factors were investigated:

1. Eye Movements. The eye movements from musi-

cal score to keyboard were counted while the subject played the selection. This tested the amount of contact with the score.

2. Reproduction with Eyes Closed. The eyes were closed for designated scales, arpeggios and chords. The number correctly reproduced. This tested imagery and familiarity with the material.

3. Ability to Give Material Meaning. After playing through the selection, the subject was asked to state time, key, and modulations. This tested alertness. False here means that the reader is guessing.

4. Span of Attention as Measured by Repetition. The subject was given a short time to look at the score, one line at a time, and then asked to play from memory. The score was studied for ten seconds each; second, a set of four, and so on, second each. Number of correct notes played for each line and their position, horizontal or vertical, noted. This tested the ability to read groups of notes, rather than single notes.

5. Ability to Read Notes that Occur Rarely Geographically. Subjects played selections with extraordinary number of ledger-line notes. Total playing time and ledger errors were recorded. These notes are found so seldom in music that many guess at them and unnecessarily handicap themselves. This tested their knowledge of ledger-line notes.

6. Ability to Read Ahead. The subject was allowed to look at the first measure of the score. Then it was covered with a card-board, and subject played the first measure while reading the second. The second was then covered, and so on played it while reading the third, and so on. Playing time and errors were recorded. This tested speed of reading, which is very important in sight-reading.

7. Ability to Read Under Distraction. While the subject was playing, simple arithmetic problems, spelling, and questions were asked of him. The same selection had just been played without distraction. Time and errors were noted during both renditions and differences between scores computed. This tested the amount of attention used while reading. Is it possible to read well, using only the fringe of attention?

8. Ability to Profit from Preliminary Study. The subject played one selection, and then was asked to study (as long as he desired) another selection. The two were judged to be equivalent in difficulty to the first. No finger movements were allowed during this preliminary study. It was merely a person of the score. Time and between scores computed. This tested the ability to profit from previous experiences.

9. Eye Movements. The eye movements from musical material for these tests was unknown to the subjects, and in order to keep the performance situation as normal as possible, they were never told the nature of the factors involved. Results of these tests showed that there were great differences in what the subjects did while reading. While others looked at the keyboard only twice, (Continued on Page 52)



Photographer: Photo Service
CONCENTRATION IS THE KEYNOTE OF SIGHT READING
This pupil (Gaby Conard), playing without notes, has an inner concept of the absent score.

errors were noted for both renditions and differences between scores computed. The amount of time taken for study was also recorded. This tested the ability to concentrate and remember complexities.

The musical material for these tests was unknown to the subjects, and in order to keep the performance situation as normal as possible, they were never told the nature of the factors involved.

Differences of these tests showed that there were great differences in what the subjects did while reading. While others looked at the keyboard only twice,

*The author gratefully acknowledges the guidance of Violet L. Johnson, of the Northwestern University School of Music in this psychological research.

Are Organists Musicians?

by Rowland W. Dunham, F.A.G.O.

Professor of Music, The University of Colorado

IN HIS BOOK, "Music a Science and an Art," Dr. John Redfield has poured out a severe criticism upon the musical capabilities of organists as a class. He makes no bones about expressing his opinion that they are utterly incapable of playing well, that organ music is always about dreary and impossible of all musical performances. It is easy to shrug one's shoulders and dismiss such a diatribe as the ravings of a person entirely unqualified to speak with authority. And yet it is an opinion rather more widely held than most organists care to realize.

America possesses some of the greatest artists in this field in the world today. There are hundreds of excellent organists, relatively unknown, yet amazingly proficient. There are many times that number of church organists whose work is of generally high quality. It is with the latter group that we are specifically concerned, since the group includes most of the recitists as well.

At the outset, let us admit that organists as a whole are a rather self-satisfied group. They are usually possessed of a somewhat more complete theoretical background than is common even with pianists. Usually they have done a goodly amount of harmony, some counterpoint and orchestration. What practical use they make of this study depends upon the character of their organ work accomplished and upon their individual initiative.

It is generally conceded that most harmony courses are almost useless in their applied use, but this applies to organ work and does not concern us here. Organists are trained in the technique of their instrument in varying degrees of efficiency. If they can manage to play simple music with fair accuracy and passable fluency they are all too often content. It is amazing how little incentive there is to constantly develop their powers that has led to the observations of men like Dr. Redfield.

In this consideration of the shortcomings of the average organist, three major items are to be examined. They are Technique, The Ear, and Musicianship.

Technique

The most flagrant deficiency in the average organist is his lack of knowledge of pedaling. Dr. Noble A. Jones, an artist, advised every organist to practice two hours daily on the piano. This cannot be too strongly urged. But what sort of practice does it infer?

Since the objective is almost solely technical growth, the procedures ought to be quite clear. Something like this might be a helpful routine. Begin with technical work along the lines of the various sections in Jolley's "Organist's Handbook." These sections of the book are designed to train the fingers for strength, independence, and velocity. Since they are invariably based on continuation of the figure in sequence through all the keys, a knowledge and mastery of the keyboard is an important by-product necessary to an organist, but frequently neglected.

After perhaps twenty minutes of finger preparation, scale practice would appear logical. This should be done at either moderate or rapid tempo with high, medium, and low finger pressure.

The remaining hour or so might begin with "Czerny Op. 76," or the Chopin Etudes. Then either or both Old and New Testaments of keyboard players may be explored. ("The Well Tempered Clavichord" and the Beethoven Sonatas). There is no need to mention other possibilities in the vast literature of piano music which may be utilized as a matter of musical experience rather than repertoire.



ROWLAND W. DUNHAM

pedal key to the next. This will result in a positive assurance of ease and accuracy with sufficient velocity for the performance of passages. Wrong notes may well be rare indeed for a player who has been correctly and carefully trained.

With a good manual and pedal technic, there still remains the matter of confirmation. In improving this phase of organ technic, one can surely find nothing better than extensive use of the Bach Trio Sonatas. In these indispensable works are to be found problems in independence, rhythmic control, and all of those factors which a piano player, for example, should play thus well to qualify as a competent player. Some of the movements should be in constant readiness, and all of them should at least be studied from time to time.

From this analysis of the technical requirements for a real organist, it is simple to devise a program for the establishment of a minimum standard of mastery of the instrument. Within such mastery there is, of course, originality, and general proficiency enough to win the finest musicianship. Technique—the fluent, accurate ability to execute the notes—comes first in the organist's equipment. Given that, he is free to concentrate his attention mainly on musical considerations.

The Ear

What the eye is to the painter, the ear should be to the musician. Unfortunately, many musicians are born in musical perception and discrimination, and both qualities are so essential to genuine artistry. An amazing number of musicians are without what would seem to be the most elementary training and

discernment in this direction.

While it is not at all necessary to possess pitch memory for success in music, it is fundamental to develop a trained ear which will enable one to hear accurately, especially one's own playing. There is no doubt that the weak spot in music education is that it is a weakness which can be remedied. Frederick Conder, in his book "Modern Musical Composition," discusses this problem at some length, asserting emphatically that this weakness is one most common among music students, demanding immediate attention in the shaping of a musical career.

In organ playing, as in any other instrumental performance, success depends upon the player's awareness of exactly what is taking place every instant. Wrong-note playing, rhythmical indecisiveness and steadiness of tempo, phrasing, balance, suitable color effects—all these and many others are details that demand careful listening. No doubt most of the bad organ playing we hear emanates from performers being utterly unconscious that anything is wrong.

Here comes much press and attention to the ear of the teacher, the student, and the one who is constantly making mistakes that attentive study should not have permitted. It is the duty of any honest instructor to show the student how to study intelligently and how to listen to what is resulting from his efforts, quite apart from the technical difficulties he is encountering. Here we find one of the obvious reasons for developing a desire to be of ordinary standards. With absolute mastery of the technical motions, more opportunities become easy to play, thus permitting the player to concentrate upon the music itself. The question of memorizing organ music also resolves itself the minute the performer is free from the printed page and can use his ears to the improvement of the more important task of interpretation.

Musicianship

Many an organist would profit immeasurably by the study of such an instrument as the violin. By this work he would learn to distinguish good intonation, superior tone quality, artistic phrasing. Drill in the mechanics of pitch deviations could be applied to his choral direction, a duty of much importance when in public speaking, as so often leads to monotony. Too great a proportion cannot even detect the smothering of wrong notes in the choir, to say nothing of poor, even distressing, intonation—it we may judge by the results in many of our churches.

Musicianship is that knowledge of the content of musical composition which provides the expression of the essence of beauty in all its phases. It is the combination of technique which makes note-playing spring into life and bring a response in the emotions and imagination of the listener. The creation of beauty depends upon the ability of the performer to discover it for himself first, and then to reflect it. Fine interpretation is therefore a demonstration of musicianship.

With the organist there are some tasks peculiar to his duties, especially in church playing. Many times he is called upon to play at short notice. Even then, it may be said, a player is bound to have time to be expected to be able to play it as well as though it were perfectly familiar. Since organists are not as adept in this task as they should be, the student should be encouraged to (Continued on Page 43)

ORGAN

"FORWARD MARCH WITH MUSIC"

First Steps in Building a School Orchestra

by Dr. Clyde Vroman

Dr. Clyde Vroman holds the M.A. degree in Music Education and the Ph.D. degree in Secondary Education from the University of Michigan. He has taught instrumental music in Michigan schools and at present is director of instrumental music in University High School and is an Instructor in Music Education in the University of Michigan. He teaches courses in methods and supervises directed teaching in the Department of Music Education. A part of his time is devoted to extension work as a consultant in Music Education to the schools of Michigan.

—*Editor's Note.*

BUILDING a school orchestra is one of the most challenging problems in American education. For it is generally agreed that an orchestra contains most of the major problems in instrumental technique, music equipment, musicianship, and music literature which characterize the field of instrumental music.

It is precisely this all-inclusive scope of the problem of developing an orchestra which makes possible the stimulating challenges and which assures that each year of successful work will provide the rich satisfaction of knowing that progress has been made both in the musical growth of the students and in the professional growth of the teacher.

Now there is an implication here that every teacher of instrumental music should immediately "get on his horse" and go off in four directions to develop an orchestra. It is my opinion, however, that if the teacher is at all qualified and if conditions in the school and community are at all appropriate, the teacher of instrumental music who is seriously concerned about the goals he has set for his professional growth should at least explore the problems of the school orchestra.

Three Levels of Education

The "sixty-four-dollar question" then becomes, "How do you go about building an orchestra in a school?" It seems to the writer that a limited but practical exposition of this problem should deal with two main areas: first, with the problem of understanding the general organizational structure of education and the nature of the children in the schools; and second, with the specific problems of developing the instrumental music program. Let us now consider that first area.

The American school system has evolved into its present organizational pattern largely because of the nature of children as they grow through the three stages of childhood, adolescence, and early adulthood. Hence, for these three stages we have our present pattern of elementary school, junior high, and senior high schools. This same manner and for the same reasons a program of instrumental music must be geared to these three stages in child growth and to the existing pattern of our schools.

This means, therefore, that a long-term plan for building a school orchestra must have three major areas or levels in its instructional program:

First, there must be a program of beginning classes in the elementary schools to which is geared the study of an instrument. Instrumental music is an educationally effective and beneficial use of their time throughout our youth. At that level the child is just emerging as a person, with varying degrees of aptitude for the several subject-matter areas which are offered to him. His enthusiasm for new experiences, his zeal for learning, and his willingness to follow the direction



This first-year violin class, composed of pupils in the fifth and sixth grades of the University Elementary School, Ann Arbor, Michigan, was taught by the author. whose experience with such string classes provided the background for this article.

of the teacher, make this period the appropriate time to explore thoroughly the musical potentialities of the pupil.

Second, there must be an orchestra in the junior high schools. Since instrumental music is a specialized activity within the general field of music education, most of the players should have had preliminary training and should have proved that they have sufficient interest, ability, and aptitude for the continuous study of an instrument. Of course, there always are those students who decide to start instrumental music in the junior high school period, and this need could be met. But in the next two-year period should emphasize ensemble organizations based on the dynamic personal and social drives which characterize

children at this level. By the end of this period the child should have finished his exploration and should have established clearly whether he has sufficient ability and skills to make continued participation in instrumental music a worth-while use of his time during the specialization of the approaching high school period.

Third, there must be an orchestra in the high school capable of playing orchestral literature of a quality commensurate with the mental and physical growth of the pupil. For at this time for him to expand his instrumental skills, he has entered more seriously the field of instrumental music. Now the problem is to lead him as far as possible into the riches of good musical literature.

Planning a Violin Class for Beginners

Accordingly, these three levels of education—elementary, junior high, and senior high school divide the work into three corresponding areas, each with its peculiar problems, purposes, and possibilities, so that to a large extent each level requires special approaches, methods, and proficiencies in teaching. If the teacher would have an orchestra, he must face really the problems peculiar to these three levels. Of course, the logical and effective place to attack the problem is in the elementary school instrumental music programs. And this should be done early in the term.

Now, in order to bring our thinking down to a practical and specific level, let us select a typical instructional problem that of the first-year violin class. Furthermore, let us confine our thinking to a particular situation, namely, for that class keeping in mind that the general organizational problems are relatively the same for any beginning instrumental music class in the elementary school.



DR. CLYDE VRoman

The following four major questions are typical of those that should be considered and for which answers must be made before starting a violin class for beginners. Under each of these major questions are listed some of the typical points of view involved. The reader should remember that no effort is made to present day-to-day techniques of class teaching, but rather to show the kind of thinking that creates an over-all plan for a year's work with any class for beginners in instrumental music.

1. What are the objectives for this class?
 - a. To find children with aptitudes and talents for playing violin.
 - b. To interest those children in the study of the violin.
 - c. To set a sound foundation body, arms, and hands;
 - (2) Good techniques of bowing and fingering;
 - (3) Good musicianship.
- d. To get the parents of the pupils interested in promoting the musical growth of the (Continued on Page 59)

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

THE PICCOLO is generally thought of as an "auxiliary instrument"; a flutist is expected to have one "somewhere about the house," in case a score should happen to call for it. The truth of the piccolo is true in both band and orchestra writing, and many of this secondary position which the instrument occupies in general musical opinion has been due largely to these reasons:

1. The limited values assigned to it by the classic writers on orchestration—"adds brilliance, reinforces the flute," "imitates flashes of lightning" ("William Tell") and others), "adds a little dash of extra flavor," "the rapid recitation of the piccolo instrument makes it valuable for its fast variations."

2. The fact that most composers have been quite willing to accept the above theories of the textbook people. Many composers have either left the piccolo out of their scores entirely or, following the orchestral values suggested in No. 1, have used it solely as a doublet of flute parts, or possibly as a "secondary instrument." Russell, perhaps, may be credited with being one of the first well-known composers to dare use the piccolo entirely separately from the flute and as an independent member of the orchestra. A number of his overtures use one flute and one piccolo in the score, and they are entirely distinct parts.

3. The deplorable literature which has been available in the past for the piccolo as a solo instrument. There have been but a few really sufficient treatises on the piccolo's secondary position which the piccolo has occupied. The intonation on the instrument tended to be very faulty. Entirely too many of the instrument-makers, jealousy proud of the flute which bore their name, were thoroughly careless with their piccolo because they, too, ranked it as a secondary instrument. The low octave was just a small, hollow rush of sound—practically valueless; the highest octave was a shrill, thin, creaky note to which the bottom of the instrument could not just a wretched octave pressure was sure to send the middle octave a fifth higher—all very disconcerting!

But the piccolo of today, and especially of the last few years, is practically a different instrument from the one just described! The latest piccolo made by one of our prominent American instrument manufacturers will, in the hands of a really resourceful piccolo writer, offer possibilities to be shown to the modern composer. This is a conical bore instrument, a model of 1941; unfortunately, its manufacture has had to be discontinued for the duration. Nevertheless, this is certainly the piccolo of the future. Once it comes into general use, musical criticism cannot fail to recognize that almost all of the faults of the inherent horrors which have hampered the usage of the instrument in the past have been ironed out before the instrument is ever placed in the hands of the performer.

True, this is only a part of the problem; we have still to convince our flutists that the piccolo is no longer to be considered a somewhat embarrassing "poor relation" of the flute. Even this fine piccolo requires practice regularly (daily) to show itself at its best, and the tradition among some of our fine flutists that the piccolo is "an instrument of treachery" is going to take some breaking.

For a fact remains that the piccolo of today is different! The 1941 model piccolo described above can be played perfectly in tune, all over the instrument. The low octave, down to the very D, is quite full (a long recognised contribution of the conical bore, but now improved still further); it is no longer a hollow rush of air in this octave. The notes



which used to be the weakest and least valuable of all on so many of the older piccolos (and they occurred all the time in so many passages) are no longer feeble and almost impossible to control in a *forte* passage. These notes can now be struck sharply and maintained at *forte* without any danger of their ascending a fifth!

The new piccolo is capable of sustaining a full strong *sustained* note in all registers without danger of being forced, or of cracking. The fact that many of musical opinion seem to agree at some time now that the flute is an instrument of which the tone is rendered more interesting through the judicious use of

The Piccolo

An Appraisal of Its Full Potentialities

by Laurence Taylor

Mr. Laurence Taylor is well known as an arranger and a conductor of wind ensembles. Since 1939, he has served as Director of the Columbia University Woodwind Ensemble. At present Mr. Taylor is a member of the Committee on Ensembles of the Music Educators National Conference.—Editor's Note.

sustaining sound when *sustained* is employed. In the old piccolos you could do this, all right, but that the tone would easily fail to be susceptible to a *sustained*, one hardly dared to use *sustained* on it because the tone was too unsustaining and, for the lower half of the range, certainly too prone to break.

Another feature of the piccolo of today or rather perhaps we should say "of tomorrow," is the fact that, owing to the improved concert bore, the instrument has (especially in the middle register and upper half of the low octave) a much greater sustain power than could be derived from the older models. The tone can really be described as "full" and "solid," hardly characteristics of the piccolo tone most of us call to mind!

These, then, are the characteristics of the piccolo of tomorrow. Again the warning must be sounded that the very best qualities of even this vastly improved instrument are not going to come into play unless the instrument is played from the music. The piccolo must be caused to sound well, and it must be played firmly, not merely taken out of the vest pocket once in a while when a piccolo part creeps into the band or orchestra folder!

In Use in Modern Band Scoring

A few suggestions on the range of the piccolo might be of interest at this point:

Ex. 2
In band scoring:

very loud and strong
the notes abcd
tend to speak
a bit shrilly

In solo writing:

In chamber music writing:

It is to be borne in mind always that the piccolo is a transposing instrument—the piccolo in C sounding an octave higher than its notation, and the one in D-flat a minor ninth higher than written.

Piccolo writing in the band scores of today shows

BAND and ORCHESTRA
Edited by William O. Revelli

"FORWARD MARCH WITH MUSIC"

an encouraging trend to give the instrument a part of real importance. In the past it has doubled the flute (and been taken out whenever the score became anything less than *FF*); it has followed the E-flat clarinet exactly on other occasions, and in still other places it has doubled the B-flat clarinets in variation figures. This was the commonplace use of the piccolo in the older band scores.

Sometimes it has been assigned variation figures all alone: a classic example of this is the second strain of the *Triumphal March* from *Die Walküre*. An interesting variation of the piccolo which has become a classic by this time, occurs in the Trio of *Ondine* on the *Mall*. Here the piccolos are given the melody—in the middle of their range—with the audience being invited to "whistle" along with them.

In recent years, our composers have been doing better and better by the instrument. Composers like Morton Gould, Vaughn Williams, Georges Enesco, and others have written for the Philip Morris, Erik Leiden, and Quinto Massarini bands, giving the instrument solo parts, and sometimes solo parts which require *pianissimo* Passages likewise which do not show the instrument doubled with any other in the score. And Florent Schmitt, contemporary French composer, in his work "*Dionysocenes*" has called for and made important use of two piccolos. This is all most encouraging, and comes along hand in hand with the mechanical improvement of the instrument noted previously.

In this connection, there is a charming piccolo solo in the last movement of Holst's Second Suite for Military Band which, while written a number of years ago, seems to be made to order for the new piccolo of 1941! Here is the excerpt:

Ex. 3 Piccolo Solo

and it may now be observed that, thanks to the new model piccolo available, that first low E is at last beginning to be heard! (Flutists will at once be reminded of the low D which starts off the well-known flute solo in "*Leonore*" No. 3)

The Piccolo in Chamber Music

In discussing the use of the piccolo in chamber music, we shall consider chamber music as being divided into two sections, (a) small ensembles, and (b) with full orchestra.

In the first category, the piccolo has only relatively recently begun to insert itself into small chamber ensemble scores. Only a few instances of numbers wherein the piccolo is used in small ensembles are known to the writer, and in many of these the instrumentation is called for in a single movement only, to

replace the flute, and is played by the flutist of the group. Nevertheless, meager though the number of pieces of chamber music in which the piccolo is called for may be, there are some excellent ones on the coming page. These indications suggest a heartening resurgence of the lovely piccolo for the not-too-distant future because the quintets and sextets, and so forth which do use the piccolo on occasion are all recent works, and show an interest in the piccolo which is bound to have a cumulative effect on chamber works not yet composed. Some chamber works in which the piccolo appears are Paul Hindemith's "Trio, Katinmermuk," Op. 24, nos. 2, 3, 4; Michael Smetana's "Trio," Op. 19 (1938); Durig Milhaud's "Dirigez, les Quatuors de Wind" (1933), the American Philip James' "Suite for Woodwinds" (1942), and, likewise, Douglas Moore's "Quintet for Winds" (1943), written for the League of Composers. Most of these are very recent works and show a real attempt to blend the piccolo into a relatively small volume of sound such as produced by a small group of four or five instruments.

One of the first sincere attempts to use the piccolo in a small group of instruments was made right in our own century by Percy Grainger in his "Two Hill Songs" (1902 and 1927 respectively). These two numbers, in which Mr. Oranger deliberately broke away from the nineteenth-century conception of music as being for string orchestra with added color ("winds"), represent an earnest and a sincere attempt to make a more direct and idiomatic use of the wind instruments, both technically and aesthetically. Both are for

small groups of wind instruments: the first calls for two picколо, the second, for one piccolo in addition to two flutes. It is perhaps a belated outgrowth of these early experiments in reed instrumentation for small groups that has shown the way for the interesting experiments in piccolo solos which are seen in chamber music works by Robert Michael, Douglas Moore, Philip James, Henry Brant, and others all of which have appeared in the past few years.

When one comes to consider the literature for solo piccolo with piano accompaniment, the situation is as indeed. But a single glance up and down the piccolo solo list available in the catalogs of all publishers would be enough to discourage the hardest soul. Here are a few titles for the solo piccolo and what may think the writer were pessimistic on this subject of piccolo solos: "The Wren," "The Turbie Dore, Yankee Doodle, Air Varié, Through the Air, Skylark Polka, Sparkling Dendrons, Birds of the Forest." These, then, are representative types of piccolo solos.

There is only one thing to be done, and it has already been suggested in a footnote under the piccolo solo list given in the 1943 Competition-Festival Manual prepared by the MENC, namely, "An immediate summons to all the soloists on the list will be accepted for piccolo solo competition." This is certainly a step in the right direction. With the much improved piccolo now or soon to be at our command, many fine flute solos which it formerly would have been thought sacrilegious and less majestic in the extreme to borrow for piccolo, now become perfectly possible and desirable to transfer to this instrument. Of course, it goes without saying, that this must be done judiciously; many flute solos by very nature cannot be taken over by the piccolo. But many can, and it will take a great deal

of daring and a willingness to face and overcome the opposition which strict traditionalists are certain to offer.

Only by getting the flute as closely as possible with the piccolo overcome its detractors; its weakness in the past has been its great inferiority to the flute, and only by getting the piccolo into some of those bulwarks of the flute world can the piccolo come into its own. And the possibilities are endless. The flute literature is large, diverse, and well established. Contained in it are numerous compositions which the piccolo, well played, and in the light of recent improvements on the instrument, could very well take over. Another possibility, in addition to taking over some of the standard flute literature, is the hope of interesting open-minded composers of today in this newly born instrument. It is a safe question that many of our modern composers have not the least idea of the full potentialities of our modern piccolo, and upon whose shoulders the interest and inventiveness and skill of American music of today and the future rests, must be given a chance to hear the piccolo of today and become aroused as to its greatly increased value.

The general outlook for the piccolo from this time forth is wholly encouraging, and a resurgence of the instrument continuing along the lines already begun is well under way, and will probably be fulfilled sooner than its most ardent well-wishers even dare venture to hope.

New Keys to Practice by Julie Maison

Clear your mind and your living room for action: then begin your practice. Make disturbances impossible during your study hours. Periods of quiet in which to think and work alone must be established; they rarely prefer themselves.

Practice is a ease but not without thought. Nothing is gained in the repeated playing of a single passage unless each effort is a critical improvement upon the preceding one.

Work during short periods as if you had an hour to practice. For noise in playing is often the result of refusing to be rushed in the learning. And you can make every sitting at the piano produce some lasting result, ten minutes at a time.

A Quiz to Test Your Musical Knowledge

(Continued from Page 6)

21. Several of the musicians below are women. Which are they? Jettie, Zimbalist, Nielsen, Aldo, Horowitz, Schipa, Sammis, Witherspoon, Gadeski, Kubelik?
22. Match each an orchestral instrument to a title of one of his operas. He called it *The Magic Flute*. Oboe, Flute?

23. Several scenes from operas have become famous. Name the operas from which each scene is taken: The Mad Scene; The Garden Scene; The Avril Chorus; The Balcony Scene; The Robins; "The Spring Maid"; "The Children of Normandy"; "Pagliacci"; "The Merry Widow."

24. Caruso was beloved in many tenor roles. The opera names are given below. Can you name the part he played in each: "Carmen," "Pagliacci," "Rigoletto," "Faust," "Il Trovatore?"

Answers



A REAR VIEW AT THE FRONT

1. Schubert, 2. Brahms, 3. Liszt, 4. Mendelssohn, 5. Beethoven, 6. Chopin, 7. Wagner, 8. Tchaikovsky, 9. Debussy, 10. Berlioz, 11. Delibes, 12. Verdi, 13. Rossini, 14. Donizetti, 15. Donizetti, 16. Verdi, 17. Verdi, 18. Verdi, 19. Verdi, 20. Verdi, 21. Verdi, 22. Verdi, 23. Verdi, 24. Verdi, 25. Verdi, 26. Verdi, 27. Verdi, 28. Verdi, 29. Verdi, 30. Verdi, 31. Verdi, 32. Verdi, 33. Verdi, 34. Verdi, 35. Verdi, 36. Verdi, 37. Verdi, 38. Verdi, 39. Verdi, 40. Verdi, 41. Verdi, 42. Verdi, 43. Verdi, 44. Verdi, 45. Verdi, 46. Verdi, 47. Verdi, 48. Verdi, 49. Verdi, 50. Verdi, 51. Verdi, 52. Verdi, 53. Verdi, 54. Verdi, 55. Verdi, 56. Verdi, 57. Verdi, 58. Verdi, 59. Verdi, 60. Verdi, 61. Verdi, 62. Verdi, 63. Verdi, 64. Verdi, 65. Verdi, 66. Verdi, 67. Verdi, 68. Verdi, 69. Verdi, 70. Verdi, 71. Verdi, 72. Verdi, 73. Verdi, 74. Verdi, 75. Verdi, 76. Verdi, 77. Verdi, 78. Verdi, 79. Verdi, 80. Verdi, 81. Verdi, 82. Verdi, 83. Verdi, 84. Verdi, 85. Verdi, 86. Verdi, 87. Verdi, 88. Verdi, 89. Verdi, 90. Verdi, 91. Verdi, 92. Verdi, 93. Verdi, 94. Verdi, 95. Verdi, 96. Verdi, 97. Verdi, 98. Verdi, 99. Verdi, 100. Verdi, 101. Verdi, 102. Verdi, 103. Verdi, 104. Verdi, 105. Verdi, 106. Verdi, 107. Verdi, 108. Verdi, 109. Verdi, 110. Verdi, 111. Verdi, 112. Verdi, 113. Verdi, 114. Verdi, 115. Verdi, 116. Verdi, 117. Verdi, 118. Verdi, 119. Verdi, 120. Verdi, 121. Verdi, 122. Verdi, 123. Verdi, 124. Verdi, 125. Verdi, 126. Verdi, 127. Verdi, 128. Verdi, 129. Verdi, 130. Verdi, 131. Verdi, 132. Verdi, 133. Verdi, 134. Verdi, 135. Verdi, 136. Verdi, 137. Verdi, 138. Verdi, 139. Verdi, 140. Verdi, 141. Verdi, 142. Verdi, 143. Verdi, 144. Verdi, 145. Verdi, 146. Verdi, 147. Verdi, 148. Verdi, 149. Verdi, 150. Verdi, 151. Verdi, 152. Verdi, 153. Verdi, 154. Verdi, 155. Verdi, 156. Verdi, 157. Verdi, 158. Verdi, 159. Verdi, 160. Verdi, 161. Verdi, 162. Verdi, 163. Verdi, 164. Verdi, 165. Verdi, 166. Verdi, 167. Verdi, 168. Verdi, 169. Verdi, 170. Verdi, 171. Verdi, 172. Verdi, 173. Verdi, 174. Verdi, 175. Verdi, 176. Verdi, 177. Verdi, 178. Verdi, 179. Verdi, 180. Verdi, 181. Verdi, 182. Verdi, 183. Verdi, 184. Verdi, 185. Verdi, 186. Verdi, 187. Verdi, 188. Verdi, 189. Verdi, 190. Verdi, 191. Verdi, 192. Verdi, 193. Verdi, 194. Verdi, 195. Verdi, 196. Verdi, 197. Verdi, 198. Verdi, 199. Verdi, 200. Verdi, 201. Verdi, 202. Verdi, 203. Verdi, 204. Verdi, 205. Verdi, 206. Verdi, 207. Verdi, 208. Verdi, 209. Verdi, 210. Verdi, 211. Verdi, 212. Verdi, 213. Verdi, 214. Verdi, 215. Verdi, 216. Verdi, 217. Verdi, 218. Verdi, 219. Verdi, 220. Verdi, 221. Verdi, 222. Verdi, 223. Verdi, 224. Verdi, 225. Verdi, 226. Verdi, 227. Verdi, 228. Verdi, 229. Verdi, 230. Verdi, 231. Verdi, 232. Verdi, 233. Verdi, 234. Verdi, 235. Verdi, 236. Verdi, 237. Verdi, 238. Verdi, 239. Verdi, 240. Verdi, 241. Verdi, 242. Verdi, 243. Verdi, 244. Verdi, 245. Verdi, 246. Verdi, 247. Verdi, 248. Verdi, 249. Verdi, 250. Verdi, 251. Verdi, 252. Verdi, 253. Verdi, 254. Verdi, 255. Verdi, 256. Verdi, 257. Verdi, 258. Verdi, 259. Verdi, 260. Verdi, 261. Verdi, 262. Verdi, 263. Verdi, 264. Verdi, 265. Verdi, 266. Verdi, 267. Verdi, 268. Verdi, 269. Verdi, 270. Verdi, 271. Verdi, 272. Verdi, 273. Verdi, 274. Verdi, 275. Verdi, 276. Verdi, 277. Verdi, 278. Verdi, 279. Verdi, 280. Verdi, 281. Verdi, 282. Verdi, 283. Verdi, 284. Verdi, 285. Verdi, 286. Verdi, 287. Verdi, 288. Verdi, 289. Verdi, 290. Verdi, 291. Verdi, 292. Verdi, 293. Verdi, 294. Verdi, 295. Verdi, 296. Verdi, 297. Verdi, 298. Verdi, 299. Verdi, 300. Verdi, 301. Verdi, 302. Verdi, 303. Verdi, 304. Verdi, 305. Verdi, 306. Verdi, 307. Verdi, 308. Verdi, 309. Verdi, 310. Verdi, 311. Verdi, 312. Verdi, 313. Verdi, 314. Verdi, 315. Verdi, 316. Verdi, 317. Verdi, 318. Verdi, 319. Verdi, 320. Verdi, 321. Verdi, 322. Verdi, 323. Verdi, 324. Verdi, 325. Verdi, 326. Verdi, 327. Verdi, 328. Verdi, 329. Verdi, 330. Verdi, 331. Verdi, 332. Verdi, 333. Verdi, 334. Verdi, 335. Verdi, 336. Verdi, 337. Verdi, 338. Verdi, 339. Verdi, 340. Verdi, 341. Verdi, 342. Verdi, 343. Verdi, 344. Verdi, 345. Verdi, 346. Verdi, 347. Verdi, 348. Verdi, 349. Verdi, 350. Verdi, 351. Verdi, 352. Verdi, 353. Verdi, 354. Verdi, 355. Verdi, 356. Verdi, 357. Verdi, 358. Verdi, 359. Verdi, 360. Verdi, 361. Verdi, 362. Verdi, 363. Verdi, 364. Verdi, 365. Verdi, 366. Verdi, 367. Verdi, 368. Verdi, 369. Verdi, 370. Verdi, 371. Verdi, 372. Verdi, 373. Verdi, 374. Verdi, 375. Verdi, 376. Verdi, 377. Verdi, 378. Verdi, 379. Verdi, 380. Verdi, 381. Verdi, 382. Verdi, 383. Verdi, 384. Verdi, 385. Verdi, 386. Verdi, 387. Verdi, 388. Verdi, 389. Verdi, 390. Verdi, 391. Verdi, 392. Verdi, 393. Verdi, 394. Verdi, 395. Verdi, 396. Verdi, 397. Verdi, 398. Verdi, 399. Verdi, 400. Verdi, 401. Verdi, 402. Verdi, 403. Verdi, 404. Verdi, 405. Verdi, 406. Verdi, 407. Verdi, 408. Verdi, 409. Verdi, 410. Verdi, 411. Verdi, 412. Verdi, 413. Verdi, 414. Verdi, 415. Verdi, 416. Verdi, 417. Verdi, 418. Verdi, 419. Verdi, 420. Verdi, 421. Verdi, 422. Verdi, 423. Verdi, 424. Verdi, 425. Verdi, 426. Verdi, 427. Verdi, 428. Verdi, 429. Verdi, 430. Verdi, 431. Verdi, 432. Verdi, 433. Verdi, 434. Verdi, 435. Verdi, 436. Verdi, 437. Verdi, 438. Verdi, 439. Verdi, 440. Verdi, 441. Verdi, 442. Verdi, 443. Verdi, 444. Verdi, 445. Verdi, 446. Verdi, 447. Verdi, 448. Verdi, 449. Verdi, 450. Verdi, 451. Verdi, 452. Verdi, 453. Verdi, 454. Verdi, 455. Verdi, 456. Verdi, 457. Verdi, 458. Verdi, 459. Verdi, 460. Verdi, 461. Verdi, 462. Verdi, 463. Verdi, 464. Verdi, 465. Verdi, 466. Verdi, 467. Verdi, 468. Verdi, 469. Verdi, 470. Verdi, 471. Verdi, 472. Verdi, 473. Verdi, 474. Verdi, 475. Verdi, 476. Verdi, 477. Verdi, 478. Verdi, 479. Verdi, 480. Verdi, 481. Verdi, 482. Verdi, 483. Verdi, 484. Verdi, 485. Verdi, 486. Verdi, 487. Verdi, 488. Verdi, 489. Verdi, 490. Verdi, 491. Verdi, 492. Verdi, 493. Verdi, 494. Verdi, 495. Verdi, 496. Verdi, 497. Verdi, 498. Verdi, 499. Verdi, 500. Verdi, 501. Verdi, 502. Verdi, 503. Verdi, 504. Verdi, 505. Verdi, 506. Verdi, 507. Verdi, 508. Verdi, 509. Verdi, 510. Verdi, 511. Verdi, 512. Verdi, 513. Verdi, 514. Verdi, 515. Verdi, 516. Verdi, 517. Verdi, 518. Verdi, 519. Verdi, 520. Verdi, 521. Verdi, 522. Verdi, 523. Verdi, 524. Verdi, 525. Verdi, 526. Verdi, 527. Verdi, 528. Verdi, 529. Verdi, 530. Verdi, 531. Verdi, 532. Verdi, 533. Verdi, 534. Verdi, 535. Verdi, 536. Verdi, 537. Verdi, 538. Verdi, 539. Verdi, 540. Verdi, 541. Verdi, 542. Verdi, 543. Verdi, 544. Verdi, 545. Verdi, 546. Verdi, 547. Verdi, 548. Verdi, 549. Verdi, 550. Verdi, 551. Verdi, 552. Verdi, 553. Verdi, 554. Verdi, 555. Verdi, 556. Verdi, 557. Verdi, 558. Verdi, 559. Verdi, 560. Verdi, 561. Verdi, 562. Verdi, 563. Verdi, 564. Verdi, 565. Verdi, 566. Verdi, 567. Verdi, 568. Verdi, 569. Verdi, 570. Verdi, 571. Verdi, 572. Verdi, 573. Verdi, 574. Verdi, 575. Verdi, 576. Verdi, 577. Verdi, 578. Verdi, 579. Verdi, 580. Verdi, 581. Verdi, 582. Verdi, 583. Verdi, 584. Verdi, 585. Verdi, 586. Verdi, 587. Verdi, 588. Verdi, 589. Verdi, 590. Verdi, 591. Verdi, 592. Verdi, 593. Verdi, 594. Verdi, 595. Verdi, 596. Verdi, 597. Verdi, 598. Verdi, 599. Verdi, 600. Verdi, 601. Verdi, 602. Verdi, 603. Verdi, 604. Verdi, 605. Verdi, 606. Verdi, 607. Verdi, 608. Verdi, 609. Verdi, 610. Verdi, 611. Verdi, 612. Verdi, 613. Verdi, 614. Verdi, 615. Verdi, 616. Verdi, 617. Verdi, 618. Verdi, 619. Verdi, 620. Verdi, 621. Verdi, 622. Verdi, 623. Verdi, 624. Verdi, 625. Verdi, 626. Verdi, 627. Verdi, 628. Verdi, 629. Verdi, 630. Verdi, 631. Verdi, 632. Verdi, 633. Verdi, 634. Verdi, 635. Verdi, 636. Verdi, 637. Verdi, 638. Verdi, 639. Verdi, 640. Verdi, 641. Verdi, 642. Verdi, 643. Verdi, 644. Verdi, 645. Verdi, 646. Verdi, 647. Verdi, 648. Verdi, 649. Verdi, 650. Verdi, 651. Verdi, 652. Verdi, 653. Verdi, 654. Verdi, 655. Verdi, 656. Verdi, 657. Verdi, 658. Verdi, 659. Verdi, 660. Verdi, 661. Verdi, 662. Verdi, 663. Verdi, 664. Verdi, 665. Verdi, 666. Verdi, 667. Verdi, 668. Verdi, 669. Verdi, 670. Verdi, 671. Verdi, 672. Verdi, 673. Verdi, 674. Verdi, 675. Verdi, 676. Verdi, 677. Verdi, 678. Verdi, 679. Verdi, 680. Verdi, 681. Verdi, 682. Verdi, 683. Verdi, 684. Verdi, 685. Verdi, 686. Verdi, 687. Verdi, 688. Verdi, 689. Verdi, 690. Verdi, 691. Verdi, 692. Verdi, 693. Verdi, 694. Verdi, 695. Verdi, 696. Verdi, 697. Verdi, 698. Verdi, 699. Verdi, 700. Verdi, 701. Verdi, 702. Verdi, 703. Verdi, 704. Verdi, 705. Verdi, 706. Verdi, 707. Verdi, 708. Verdi, 709. Verdi, 710. Verdi, 711. Verdi, 712. Verdi, 713. Verdi, 714. Verdi, 715. Verdi, 716. Verdi, 717. Verdi, 718. Verdi, 719. Verdi, 720. Verdi, 721. Verdi, 722. Verdi, 723. Verdi, 724. Verdi, 725. Verdi, 726. Verdi, 727. Verdi, 728. Verdi, 729. Verdi, 730. Verdi, 731. Verdi, 732. Verdi, 733. Verdi, 734. Verdi, 735. Verdi, 736. Verdi, 737. Verdi, 738. Verdi, 739. Verdi, 740. Verdi, 741. Verdi, 742. Verdi, 743. Verdi, 744. Verdi, 745. Verdi, 746. Verdi, 747. Verdi, 748. Verdi, 749. Verdi, 750. Verdi, 751. Verdi, 752. Verdi, 753. Verdi, 754. Verdi, 755. Verdi, 756. Verdi, 757. Verdi, 758. Verdi, 759. Verdi, 760. Verdi, 761. Verdi, 762. Verdi, 763. Verdi, 764. Verdi, 765. Verdi, 766. Verdi, 767. Verdi, 768. Verdi, 769. Verdi, 770. Verdi, 771. Verdi, 772. Verdi, 773. Verdi, 774. Verdi, 775. Verdi, 776. Verdi, 777. Verdi, 778. Verdi, 779. Verdi, 780. Verdi, 781. Verdi, 782. Verdi, 783. Verdi, 784. Verdi, 785. Verdi, 786. Verdi, 787. Verdi, 788. Verdi, 789. Verdi, 790. Verdi, 791. Verdi, 792. Verdi, 793. Verdi, 794. Verdi, 795. Verdi, 796. Verdi, 797. Verdi, 798. Verdi, 799. Verdi, 800. Verdi, 801. Verdi, 802. Verdi, 803. Verdi, 804. Verdi, 805. Verdi, 806. Verdi, 807. Verdi, 808. Verdi, 809. Verdi, 810. Verdi, 811. Verdi, 812. Verdi, 813. Verdi, 814. Verdi, 815. Verdi, 816. Verdi, 817. Verdi, 818. Verdi, 819. Verdi, 820. Verdi, 821. Verdi, 822. Verdi, 823. Verdi, 824. Verdi, 825. Verdi, 826. Verdi, 827. Verdi, 828. Verdi, 829. Verdi, 830. Verdi, 831. Verdi, 832. Verdi, 833. Verdi, 834. Verdi, 835. Verdi, 836. Verdi, 837. Verdi, 838. Verdi, 839. Verdi, 840. Verdi, 841. Verdi, 842. Verdi, 843. Verdi, 844. Verdi, 845. Verdi, 846. Verdi, 847. Verdi, 848. Verdi, 849. Verdi, 850. Verdi, 851. Verdi, 852. Verdi, 853. Verdi, 854. Verdi, 855. Verdi, 856. Verdi, 857. Verdi, 858. Verdi, 859. Verdi, 860. Verdi, 861. Verdi, 862. Verdi, 863. Verdi, 864. Verdi, 865. Verdi, 866. Verdi, 867. Verdi, 868. Verdi, 869. Verdi, 870. Verdi, 871. Verdi, 872. Verdi, 873. Verdi, 874. Verdi, 875. Verdi, 876. Verdi, 877. Verdi, 878. Verdi, 879. Verdi, 880. Verdi, 881. Verdi, 882. Verdi, 883. Verdi, 884. Verdi, 885. Verdi, 886. Verdi, 887. Verdi, 888. Verdi, 889. Verdi, 890. Verdi, 891. Verdi, 892. Verdi, 893. Verdi, 894. Verdi, 895. Verdi, 896. Verdi, 897. Verdi, 898. Verdi, 899. Verdi, 900. Verdi, 901. Verdi, 902. Verdi, 903. Verdi, 904. Verdi, 905. Verdi, 906. Verdi, 907. Verdi, 908. Verdi, 909. Verdi, 910. Verdi, 911. Verdi, 912. Verdi, 913. Verdi, 914. Verdi, 915. Verdi, 916. Verdi, 917. Verdi, 918. Verdi, 919. Verdi, 920. Verdi, 921. Verdi, 922. Verdi, 923. Verdi, 924. Verdi, 925. Verdi, 926. Verdi, 927. Verdi, 928. Verdi, 929. Verdi, 930. Verdi, 931. Verdi, 932. Verdi, 933. Verdi, 934. Verdi, 935. Verdi, 936. Verdi, 937. Verdi, 938. Verdi, 939. Verdi, 940. Verdi, 941. Verdi, 942. Verdi, 943. Verdi, 944. Verdi, 945. Verdi, 946. Verdi, 947. Verdi, 948. Verdi, 949. Verdi, 950. Verdi, 951. Verdi, 952. Verdi, 953. Verdi, 954. Verdi, 955. Verdi, 956. Verdi, 957. Verdi, 958. Verdi, 959. Verdi, 960. Verdi, 961. Verdi, 962. Verdi, 963. Verdi, 964. Verdi, 965. Verdi, 966. Verdi, 967. Verdi, 968. Verdi, 969. Verdi, 970. Verdi, 971. Verdi, 972. Verdi, 973. Verdi, 974. Verdi, 975. Verdi, 976. Verdi, 977. Verdi, 978. Verdi, 979. Verdi, 980. Verdi, 981. Verdi, 982. Verdi, 983. Verdi, 984. Verdi, 985. Verdi, 986. Verdi, 987. Verdi, 988. Verdi, 989. Verdi, 990. Verdi, 991. Verdi, 992. Verdi, 993. Verdi, 994. Verdi, 995. Verdi, 996. Verdi, 997. Verdi, 998. Verdi, 999. Verdi, 1000. Verdi, 1001. Verdi, 1002. Verdi, 1003. Verdi, 1004. Verdi, 1005. Verdi, 1006. Verdi, 1007. Verdi, 1008. Verdi, 1009. Verdi, 1010. Verdi, 1011. Verdi, 1012. Verdi, 1013. Verdi, 1014. Verdi, 1015. Verdi, 1016. Verdi, 1017. Verdi, 1018. Verdi, 1019. Verdi, 1020. Verdi, 1021. Verdi, 1022. Verdi, 1023. Verdi, 1024. Verdi, 1025. Verdi, 1026. Verdi, 1027. Verdi, 1028. Verdi, 1029. Verdi, 1030. Verdi, 1031. Verdi, 1032. Verdi, 1033. Verdi, 1034. Verdi, 1035. Verdi, 1036. Verdi, 1037. Verdi, 1038. Verdi, 1039. Verdi, 1040. Verdi, 1041. Verdi, 1042. Verdi, 1043. Verdi, 1044. Verdi, 1045. Verdi, 1046. Verdi, 1047. Verdi, 1048. Verdi, 1049. Verdi, 1050. Verdi, 1051. Verdi, 1052. Verdi, 1053. Verdi, 1054. Verdi, 1055. Verdi, 1056. Verdi, 1057. Verdi, 1058. Verdi, 1059. Verdi, 1060. Verdi, 1061. Verdi, 1062. Verdi, 1063. Verdi, 1064. Verdi, 1065. Verdi, 1066. Verdi, 1067. Verdi, 1068. Verdi, 1069. Verdi, 1070. Verdi, 1071. Verdi, 1072. Verdi, 1073. Verdi, 1074. Verdi, 1075. Verdi, 1076. Verdi, 1077. Verdi, 1078. Verdi, 1079. Verdi, 1080. Verdi, 1081. Verdi, 1082. Verdi, 1083. Verdi, 1084. Verdi, 1085. Verdi, 1086. Verdi, 1087. Verdi, 1088. Verdi, 1089. Verdi, 1090. Verdi, 1091. Verdi, 1092. Verdi, 1093. Verdi, 1094. Verdi, 1095. Verdi, 1096. Verdi, 1097. Verdi, 1098. Verdi, 1099. Verdi, 1100. Verdi, 1101. Verdi, 1102. Verdi, 1103. Verdi, 1104. Verdi, 1105. Verdi, 1106. Verdi, 1107. Verdi, 1108. Verdi, 1109. Verdi, 1110. Verdi, 1111. Verdi, 1112. Verdi, 1113. Verdi, 1114. Verdi, 1115. Verdi, 1116. Verdi, 1117. Verdi, 1118. Verdi, 1119. Verdi, 1120. Verdi, 1121. Verdi, 1122. Verdi, 1123. Verdi, 1124. Verdi, 1125. Verdi, 1126. Verdi, 1127. Verdi, 1128. Verdi, 1129. Verdi, 1130. Verdi, 1131. Verdi, 1132. Verdi, 1133. Verdi, 1134. Verdi, 1135. Verdi, 1136. Verdi, 1137. Verdi, 1138. Verdi, 1139. Verdi, 1140. Verdi, 1141. Verdi, 1142. Verdi, 1143. Verdi, 1144. Verdi, 1145. Verdi, 1146. Verdi, 1147. Verdi, 1148. Verdi, 1149. Verdi, 1150. Verdi, 1151. Verdi, 1152. Verdi, 1153. Verdi, 1154. Verdi, 1155. Verdi, 1156. Verdi, 1157. Verdi, 1158. Verdi, 1159. Verdi, 1160. Verdi, 1161. Verdi, 1162. Verdi, 1163. Verdi, 1164. Verdi, 1165. Verdi, 1166. Verdi, 1167. Verdi, 1168. Verdi, 1169. Verdi, 1170. Verdi, 1171. Verdi, 1172. Verdi, 1173. Verdi, 1174. Verdi, 1175. Verdi, 1176. Verdi, 1177. Verdi, 1178. Verdi, 1179. Verdi, 1180. Verdi, 1181. Verdi, 1182. Verdi, 1183. Verdi, 1184. Verdi, 1185. Verdi, 1186. Verdi, 1187. Verdi, 1188. Verdi, 1189. Verdi, 1190. Verdi, 1191. Verdi, 1192. Verdi, 1193. Verdi, 1194. Verdi, 1195. Verdi, 1196. Verdi, 1197. Verdi, 1198. Verdi, 1199. Verdi, 1200. Verdi, 1201. Verdi, 1202. Verdi, 1203. Verdi, 1204. Verdi, 1205. Verdi, 1206. Verdi, 1207. Verdi, 1208. Verdi, 1209. Verdi, 1210. Verdi, 1211. Verdi, 1212. Verdi, 1213. Verdi, 1214. Verdi, 1215. Verdi, 1216. Verdi, 1217. Verdi, 1218. Verdi, 1219. Verdi, 1220. Verdi, 1221. Verdi, 1222. Verdi, 1223. Verdi, 1224. Verdi, 1225. Verdi, 1226. Verdi, 1227. Verdi, 1228. Verdi, 1229. Verdi, 1230. Verdi, 1231. Verdi, 1232. Verdi, 1233. Verdi, 1234. Verdi, 1235. Verdi, 1236. Verdi, 1237. Verdi, 1238. Verdi, 1239. Verdi, 1240. Verdi, 1241. Verdi, 1242. Verdi, 1243. Verdi, 1244. Verdi, 1245. Verdi, 1246. Verdi,

IT WOULD BE UNFAIR to begin by pointing a long finger and asking suspiciously, "Can you play a recital tomorrow afternoon at two o'clock?" Imagine the consternation! And much worse, then, to add reflectively, "I don't know, do I?"

What is it that keeps musicians in such a chronic state of unpreparedness? Usually the main stumbling block is time. Where can a musician find time to practice technique, learn new music, and still maintain a large repertoire?

The answer lies in systematic planning. Almost any system is better than none. The more likely to be efficient, would be built on the principle of the factor. And to make it official, enter one piece of equipment—*repertoire*—a small notebook with many pages. A poet's diary would do nicely, for in it dates and days have already been provided.

When we say we "learned" a composition, we actually mean that the paths from brain to fingers (or to voice) have been worn deep and smooth from constant repetition. We have, in fact, established an extremely complicated set of habitudes. As long as we continue to use these paths, as with regularity, all is well. But when they fall into disuse, some, or all, of the smooth connections become rusty. That which was once spontaneous has again reverted to the level of conscious effort. Then we say, "I'll have to practice that some more." In other words, practice it to west the paths smooth and make them automatic again.

Obviously, then, in order to preserve these complicated reflexes arrived at by dint of so much hard work, we must continue to use them. Equally clear, even at first glance, is the impossibility of practicing each day every composition we have ever learned.

However, it is possible to set up a system of preventive maintenance in practice. That is, to plan a

Repertoire Maintenance

by Kate Merrell Wells

And that is all. If we had really learned the composition, an more will be necessary. Both music and technique have been reviewed; the reflexes, emotional and physical, remain keen.

For the next two-week period the same routine applies, but every other day. The following two weeks, every third day. And so on, until the intervals are once a week. Here we pause for a month: Four reviews in all. Then once every three weeks for a period of six months. Next, come two weeks for four times, or a month in total. Finally, once a month for six months. At that time, we may drop it from the review roster, secure in the ability to play it, even after several years have elapsed. The completed cycle will take a few weeks over a year.

This sounds simple, of course, when applied to only one composition. But from time to time new ones will have to be fitted in. That is where the second part of the system becomes invaluable. For example, let us assume a very moderate practice schedule of two hours a day. Our obliging musician is a young violinist with several years of study to his credit. This is the current subject master of his daily practice period:

Bow control
Scales in double stops
Andante Cantabile—Tchaikovsky (recently completed)

Dense Espagnole—Fauré (just lesson on it today)

Sonata in E major

Bach (brand new)

The material may be divided into four parts:

- (1) technic, (2) and (3) the learned compositions and (4) the new sonata. In this case, the daily practice time may be split into four equal parts of half an hour each.

Our young violinist will certainly start each day with technical practice, including both bow control and scales in first position. By the end of that time his fingers are thoroughly limbered. He should be able to tear right into the *Dense Espagnole* without further ado. Played up to tempo, and from memory, is enough. Never should he play it more than twice in this manner. Once playing of this (or any other learned composition) will allow slight errors of intonation, the beginnings of tension, and a lessening of carelessness to creep in. Two playings carry the subtle damage just that much further.

So, while the learned composition must be played, for freedom of musical thought, the playing of it can-

not be overdone. The time remaining is not generous enough to repair the damages of repeated, carefree playing.

It takes between seven and ten minutes to play the *Dense Espagnole*. Around twenty minutes are left for the exercise of relaxation and repair. This second review should always be done with the music to find memory errors before they appear; and with the metronome to prevent rhythm from getting a chance to become distorted; and without vibrato.

Forgetting Errors

By dropping the metronome beat back to $\frac{1}{8}$ for each single-note beat (*Dense Espagnole* is written in three-eighths), a comfortable slow-playing tempo is achieved. Compositions vary according to the nature of their difficulties. *Dense Espagnole* is particularly tricky for the bow. Therefore, in this case, special and continuous thought will go into every movement that is made by the bow.

The object of this second review may be expressed in a single word—perfection. This includes perfect intonation, rhythm, relaxation, and bow control. Not an unnecessary muscular ripple nor an unwanted sound should be allowed; there should be only one true note moving to the next one, accurately and rhythmically.

To achieve this is no small task. It does not mean that the violinist is now relaxed and oblivious to what he is doing; rather, his fingers perform automatic, and often slow, actions, while his mind remains alert and attentive. It does mean intense and continuous listening concentration. It does mean going back over a passage that fails to meet the exacting standards. Twenty minutes is time enough to go through all four pages in this manner—with a little left over for the places that may need extra attention.

Of course, it is good to just borth it. A million times over. In addition to preserving the achievement of his past efforts, this control-practice has an amazingly beneficial result on our violinist's playing as a whole. He will find that his playing is cleaner, better in tune, and that it has far more polish.

One session of this sort at a time is about all an average mind can take. So, rather than go ahead to the *Andante Cantabile*, he would be wiser to tackle the sonata next. Being new, this will afford a different kind of practice. The change will be restful all the way around.

Then back to the *Andante* for the fourth, and last, half-hour period. The playing tempo here is much slower than that of the *Dense Espagnole*. Therefore, the control-practice tempo will be dropped only slightly. If at all. In this composition, three things are important: intonation, rhythm, and relaxation. Intonation, it's very difficult to play well. It has a trick of getting out of hand when least expected. If Kreisler's fingerings are used, the intonation is apt to become variable. And the nice silky shifts start to smear under the influence of emotion.

The violinist has intonation and shifting them to watch in the left hand. (Tries to make them shift, too, not slides.) Of equal importance are bow changes at the frog. That may easily happen when he's inclined to play with a smile.

It is important that, for one day, it's control and analysis that count in the hour run. Any musician can apply these two fundamentals to his own problems.

I hear cries of wrath from teachers. "But that al-

lows only half an hour for learning new repertoire!"

On a two-hour practice schedule, that is indeed true—for the first two weeks. (Continued on Page 19)



TENTH POSITION

Nathan Milstein shows the position of the hand in one of the extreme positions

system of practice whereby each learned composition is reviewed regularly, but with decreasing frequency.

If we accepted fact that the longer we practice a composition, the more firmly established our memory becomes. Therefore, how often we shall need to practice it will be in proportion to the length of time we have known it.

The Routine Begins

For example, starting from the day when we have finally learned a new composition: every day thereafter, for a period of two weeks, we go through it once; the first time playing it straight through from memory and up to tempo, with everything in it that should be there to make good music; the second time practicing it with the music, at what may be called a "medium tempo" (not very slow; just comfortable). The emphasis the second time will be controlled and absolute.

including both bow control and scales in first position. By the end of that time his fingers are thoroughly limbered. He should be able to tear right into the *Dense Espagnole* without further ado. Played up to tempo, and from memory, is enough. Never should he play it more than twice in this manner. Once playing of this (or any other learned composition) will allow slight errors of intonation, the beginnings of tension, and a lessening of carelessness to creep in. Two playings carry the subtle damage just that much further.

So, while the learned composition must be played, for freedom of musical thought, the playing of it can-

VIOLIN
Edited by Harold Berkley

"FORWARD MARCH WITH MUSIC"

What Does T. S. P. Mean?

In the August, 1944 Etude there appeared a question concerning an abbreviation that the editor of this page did not understand. He made a wild guess at its meaning, but stated frankly that it was just a guess, and he asked whether any of our readers could give him a correct answer. "Those could"—and within a week four persons had taken the trouble to send in the correct information. We are very grateful for this cooperation and the editor of "Questions and Answers" is particularly pleased, for he has always wondered whether anyone actually reads his replies, and now he knows that at least four people do!

Here is the information: T. S. P. is an abbreviation that stands for "Tone Sustaining Pedal" (the sustain pedal), and the sign @ is used for ", meaning that the pedal is to be released. H.P.A. informs us further that this peculiar and rather unsatisfactory combination was used by Paderewski in the preludes that he edited for the Chopin Edition.

Again we thank our readers for their fine cooperation, and we ask that at any time when the information we give seems inadequate they will feel free to write us frankly. We carry no chips on our shoulders!

—K. W. G.

Further Information About Czech Composers

In the July, 1944 Etude Mrs. C. H. asked us to make suggestions for compositions to be used in a piano recital of Austro-Hungarian and Czech music, and in our reply we suggested music by Dvořák, Smetana, and Černek. Dr. Walter Schmidkof, of Montreal, Canada, takes exception to the omission of Dvořák, as a Czech composer since he was born in Vienna. Dr. Schmidkof is, of course, entirely correct, and in writing the reply we should have mentioned the fact that we were thinking in terms of "Austro-Hungarian and Czech music." We are glad also to express gratitude to Dr. Schmidkof for his kind additional suggestions to Dvořák, and for reminding us of the compositions of Czech composer Bohuslav Martinů, who is at present residing in the United States and whose works have been performed during the past two years by several of our leading symphony orchestras. We are informed that Martinů has also written compositions for piano, these including several concertos and such pieces as *Fables*, *Incantations*, *Three Romances*, and so forth. Mention is also made of a book entitled "Music in Czechoslovakia," published in 1939 by Orlín, in Prague.

Before the above information reached me I had already written to my friend Hans Rosenwald, the well-known authority, for additional information about Czech composers, and he replied as follows:

"Of the most substantial list of piano works in Antonín Dvořák, I suggest that you mention the following: 'Twelve Sylhouettes, Op. 8'; 'Six Mazurkas, Op. 56'; and Theme with Variations, Op. 36. There are also a number of Dumka, Furiant, Scotch Dances, and a number of short pieces in Op. 85, but the ones I have in mind seem most characteristic. I

can understand how you would have trouble finding suitable material by Smetana, but he, too, has written a few piano pieces, including some *Slavonic Dances* in two volumes. There are also some Polkas and a Fantasy on Czech Folk Songs, but these would hardly fill the bill.

"Have you ever come across any compositions by I. B. Poerster or Zdeněk Pillich? I esteem both highly and you might mention them to your inquirer. Of Novák, I recommend either the Sonatas or the *Violin Concerto*. Dvořák's son-in-law, and Černek's teacher, Dvořák's influence is quite evident in all of Štúr's music and he has written in every branch of composition.

"Another composer who is very much in the public eye just now is Bohumír Martinů. You may work your way up to his 'Book of Modern Composers,' edited by David Ewen. Leoš Janáček happens to be one of my favorite composers, but he is known mainly in the domain of opera. However, he has written a few piano compositions, among them a waltz-number called *Vesrásions on a Theme*.

I am immensely grateful to both Dr. Schmidkof and Dr. Rosenwald for their generosity in providing me with these additional facts, and I am certain that our readers now have the best information that is available either in the United States or Canada.

—K. W. G.

About Repeat Marks

Would you please answer a question for me concerning one of the "Phantasy Pieces" for piano by Antonín Dvořák? The question concerns the first section, which starts with "At Evening, Op. 12. You recall that this is an introduction, and that the end of the first section is marked 'do not repeat'." I would like to know the beginning of the piece or to the beginning of the section, which is marked "do not repeat." There are two words—*senza ripresa*—but they are not clear to me. Will you explain them—E. F. Y.

A. These dots indicate a repeat from the beginning. Repeat marks can apply only to a small section, but here, because there is always a heavy bar with dashes at its right somewhere preceding the heavy (or double) bar with dots at its left. In such a case the performer repeats the part between the two sets of repeat marks. But when there is only one set of dots, as is the case of this Schumann piece, the intention is that you shall repeat from the beginning of the piece (no repeat).

The intention *senza ripresa* does not appear in my edition, but I think I can

Questions and Answers

Conducted by

Karl W. Gehrken

Mrs. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

His garden will be answered in THE ETUDE artisti, accompanied by the self-same measures of Debussy's original. Only words, or Bradysian green, will be published.

explain to you what it means. Often, to save paper and printing, some large section of a composition is not printed out in full when it is to be repeated but is referred to by D.C. or D.S. The letters D.C. stand for the words *Da Capo*, which mean "from the head"; that is, from the beginning, the intention being that you shall repeat the piece from the beginning up to the point marked *fine*, then continue to the end. The letters D.S. similarly mean literally "from the sign," and the intention is that instead of repeating from the very beginning, you are to repeat only from the sign, stopping at the word *fine*. When a large section is thus repeated, the smaller repeats within it are usually disregarded the second time through. In other words, smaller sections marked with repeats are played twice the first time through, but only once during the D.C. or D.S. repetition. To make the intention perfectly clear about these smaller repeats, the composer or editor frequently writes *senza ripresa*, meaning literally "without repeat," in connection with D.C. or D.S. Thus, for example, D.C. senza ripresa means that you are to repeat from the beginning, but that you are to disregard the smaller repeats in doing so.

What Shall I Do If I Can't Play It Up to Tempo?

Q. If a college graduate is not able to play a Chopin étude up to the given metronome mark, what would you advise him to strive for? The "Black Key Etude" calls for M.M. 116, and if he cannot play it at that tempo what is the next highest speed that you would suggest?

—M. L. K.

A. The fact that a person is a college graduate has very little to do with speed in piano playing. In the first place, colleges differ greatly in their standards, and, in the second place, individuals differ enormously in their abilities and previous preparation. Some high school students play better than many a college graduate student; and some college graduate students at a level of achievement that is hardly above that required by other college graduates.

To come down to facts, what you want to know is what you should do if you can't play a particular piece at the tempo that is indicated by the composer—or, more probably, by an editor. The answer is, play it as near to this tempo as you can, and if it is not effective, that was then drop it from your repertoire and choose compositions that do not require so much speed. For your comfort I will state that many compositions are reasonably effective even though they are played somewhat more slowly than the tempo is called for by the metronome mark. It is true, of course, that the ability to play faster often grows with additional practice. So keep on trying; but don't confine yourself entirely to brilliant pieces.

How Do You Count It?

Q. Will you please tell me how to count the following measure from *Cler de Lune* by Debussy? I play it as if it were in 6-8 time. Is this correct?

—W. C. J.



A. 9-8, which is the measure-sign of *Cler de Lune*, is often called compound-triple time. That means that the measure consist of three beats which are divided into smaller parts, usually three, thus:

1 2 3 4 5 6 7 8 9

In other words, instead of feeling and measure nine distinct beats in each measure, the performer should feel three larger beats and divide each of these into three smaller divisions as if they were triplets. In the measure you have been told, continue to feel the three larger beats but divide each beat into two much smaller than trying to change the measure to 6-8 as you have been doing. Rubato counts many beats divided into two parts instead of three. This just so happens that in the measure you have quoted every beat is divided into two basic feelings of three smaller beats—a three large beats to the measure instead of nine small beats you will obtain a much more fluid and musical flow to this entire composition.

Voice Training Through Emotions

An Interview with

John Seaman Gars

Dramatist, Lecturer, Voice Specialist

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

Chosen by Government psychologists after World War I for rehabilitation work among shell-shocked soldiers who suffered from speech defects. Dr. Gars has treated as many as one hundred individuals at a time, with remarkable results. A graduate of the Curtis School of Speech Pathology in Boston, he headed the speech department of Lawrence College, Appleton, Wisconsin, for eight years. Then he specialized in psychology at the University of Minnesota, and lectured in its extension staff for twelve years, while heading the department of speech and drama at the MacPhail School of Music and Dramatic Art in Minneapolis.

The young son of six in the home of a country doctor, in Marenco, Iowa, John Seaman Gars began life as a sickly child. With great difficulty he learned to walk, and was the recipient of a brace without funds. His father wished him to become a physician, and John agreed. He entered Drake University for his pre-medical work, but in the middle of his sophomore year his father died, and his parents had to be read to him. He was realized that he could never use the microscope. His medical career was ended.

Only twenty years old and sight almost gone!

"The world had given to pieces around me," he says. "It was a terrible time. I couldn't see anything else satisfying to my expression."

Thus the semi-invalid boy came the tortures of science; his further studies were carried on at his isolated abode on cowboy ponies. Persistence and his love of music led him to study through the years college and university specialization in psychology and voice. Doing solo work, directing chairs, and singing or lyrical circuits, he struggled constantly against pain and disability. Now, however, he has a series of natural vibrations which are excellent right. Therefore, the following observations have a value demonstrated by experience.

—Enon's Note.

ties of the sympathetic nervous system with the more voluntary aspects of tone production.

Breathing for Speech and Song

"It is important to remember that these coordinations that crude attempts to train the human voice, by means of difficult vocalises too quickly given and under the control of the human will, become worse than futile."

The attempt to establish ideal breathing for tone production, memory and control almost always results in disaster.

To tell a pupil to breathe diaphragmatically, or in this or that specific fashion, establishes just the set of tensions which the organism makes to avoid.

Surface body restrictions immediately prevent normal breathing.

"But how shall we attain ideal breathing for tone, without inducing tension?"

"So-called 'natural' breathing methods are the individual's habitual ways of breathing. Needless to say, they are hardly ever 'normal.' How then may we get down to normal breathing, and how?"

How may we as teachers touch off, in both the consciousness and in the organism of another person, such ideal coordinations as will make spontaneous and beautiful tone possible?

"The only sure way is to get deep down beneath the veneer of civilization by instating instinctive reactions. This can be done only when we go back through the history of the race a hundred thousand years. There we find some of the more spontaneous reactions of the organism, such as sniffing, sighing, laughing, yawning, and such normal body activities as have never been interfered with by our modern artificial modes of living."

"Therefore, to get a pupil to reproduce within himself the feeling of normal breathing, the teacher should suggest that he use imagination and allow the organism to respond naturally to the following exercises:

Exercise 1: Imagine holding a rose in the hand and delicately sniffing its fragrance; or, imagine gently sniffing the air as if trying to catch some elusive perfume.

Now suggest that the pupil translate this whole activity into body sensations. Ask him to remember the "feel" of these actions: particularly the expansion of the body, the upward lift of the solar plexus, and the gentle activity at the center of the abdomen, involving, not alone diaphragm, but some forty or fifty muscles which could not possibly be coordinated voluntarily.

"Reproducing this 'feeling' as a breathing exercise will, over a period of time, will gradually restore the sensation of normal breathing, as against one's habitual method. Usually the pupil will find this centralization of breath very far from his habitual breathing pattern."

Exercise 2: Now start chuckling—silent laughter. Imagine being in church where laughter would be out of place and feel the effort of control when suddenly everybody laughs. Gently repress the laughter for a moment. Then consciously and voluntarily repeat the "feeling" of these coordinations, keeping all the spontaneous movement active in the organism.

"Here again, one gets nature's own response at the center of the body, and the correlated activities of the whole organism, without tension and with a normal retention of the breath."

Normal Response Attained

"Exercise 3: Try deepening the response to wonder, or to beauty. Imagine standing on some mountain peak, looking at a beautiful sunset across a vast expanse of awe-inspiring scenery. Notice how the organism responds to the expansion and elevation of the body so gently and so naturally instated. Note the tendency to take in the air with a gentle expansion of the whole chest. Observe the retention as long as the impression of awe and wonder continues active, easily to retain the breath without tension."

"Now imagine getting ready to exclaim, 'Oh, how wonderful!' Notice how the breath is held in ideal suspense by the complete awareness of remaining receptive to the emotional response of awe and wonder."

"In each exercise, and they (Continued on Page 93)



JOHN SEAMAN GARS

THE CULTIVATED VOICE is a living growth. It is like a rose. Thus growing process cannot be hurried. It is basic that all true voice training must be based upon the fact that the vocal organs are used in voice culture for speech and song must be used with the sole purpose of stimulating the outer flowering of instinctive emotional states.

"At the MacPhail School, teachers often brought to me pupils who were especially difficult because they did not respond to conventional voice training methods."

"Such difficulty lay in the students' lack of breath control, lack of tone, lack of balance, lack of control of personality problems which involve the emotions and the sympathetic nervous system. Vocalises and the most careful voice training would never touch their difficulties. The voice is based in personality, and only personality adjustments would release them into beautiful tone production."

"My solution was first to free the body by relaxing exercises, involving the whole being—mind, emotions and body—to establish more complete coordination in ordinary life. By drawing them out, involving positive and expansive emotional states, to obtain more spontaneous breathing. I tried to show each student that he did not have to have a superimposed mechanical method, but that he already had, deep inside his organism, an ideally coordinated technique of breathing for tone, speech and song. All it needed was to be teased off and the natural reaction of instinctive half-trigger reaction by natural exercise."

"The training of the human voice makes greater demands upon the instructor than any other kind of teaching of skills for the arts. This is due to the fact that the human voice is the flower of two distinctive, yet co-ordinated, nervous systems: the one voluntarily directed, and the other wholly non-voluntary. Only through delicate adjustments of these two can ideal tone be obtained."

"Perfect breath control and the many delicate gradients of tone color are thus produced. The difficult problem in voice culture is the absolute necessity for coordinating the subtle and more spontaneous activi-



PATRICK S. GILMORE

THIS PLACE is New Orleans. The time is 1864. Louisiana, cut off from the Confederacy by Paraguayan's victory and the fall of Vicksburg, has returned to the Union. Massed in Lafayette Square is a show of not fewer than 5000 singers. Supporting them are bands made up of 100 pieces, each by a huge drum-and-bugle corps. Lying on a platform and directing the whole stupendous ensemble is Patrick Sarsfield Gilmore, army bandmaster and master showman. Bands and chorus swing into Gilmore's own and only well-known composition dramatizing the occasion, *When Johnny Comes Marching Home*. The crowd goes wild. But the knockout blow comes with *Hail, Columbia!* For this Gilmore has assembled a row of cannon, one of which booms on each beat of a thunderous drum.

This was the first and mildest of a series of monster musical shows put on by Patrick Gilmore. With a fine sense of the spectacular, he brought together in the course of his ebullient life, orchestras of 1000 and 2000; choruses of 10,000 and 20,000. Touring the country with his bands after the War between the States, he introduced the march-band to the occasion, the bass horn, and Beethoven. In his wake, amateur bands sprang up. Bandstands of this era still remain in some towns. Following his footsteps, John Philip Sousa and scores of other band leaders covered the country with crack concert bands. That so many school kids play in a band today is largely because of Patrick Gilmore.

A Mighty Vision

Yet the man's name is almost as uncelebrated now as it was in 1848 when Gilmore, a raring-to-go Irish lad of nineteen, burst on Boston, the cultural hub of the nation. Gilmore was born near Dublin in 1829. As a boy back home, fascinated with military bands, he followed one so persistently that the master taught him a corner of it to play on. He came to Cork, then to a continental band; thence to the United States. In Boston he was soon playing cornet in one band, and lessening another. His skill in putting a fine polish on a band was quickly recognized; he formed his own "Gilmore's Band" and remained its head until his death, save for his Civil War service, first as bandmaster of a Massachusetts regiment and later as chief of Army bands.

The idea of the National Peace Jubilee came to him in a "vision" one June day in 1867. "A vast structure rose before me," he writes, "—filled with the loyal of the land through whose lofty arches a chorus of 10,000 voices and the harmony of 1000 instruments rolled their sea of sound, accompanied by the clinking of bells and the booming of cannon." Chants from every state in the Union singing great music together

would foster a friendlier feeling among states sundered by war.

Aglow with this idea, he hurried home to tell his wife, Mrs. Gilmore thought her spouse slightly touched but, knowing him full well, said, "When the hosts of Angel Gabriel sound the last judgment, I know you will be there directing it."

That little project existed for an auditorium to seat 10,000, to house the unquenchable Gloucester (Madison Square) Garrison seats only 18,500! But one of Boston's best architects agreed it could be done, and drew up plans on speculation. The city fathers of Boston thought the Peace Jubilee fantastic. New York was likewise cold. Thinking he might get some government backing if he planned the festival to coincide with Grant's inauguration, Gilmore went to Washington, D. C., where the majority of the Bostoners refused to touch it. Gilmore's friend dander was up. He'd see the project through himself.

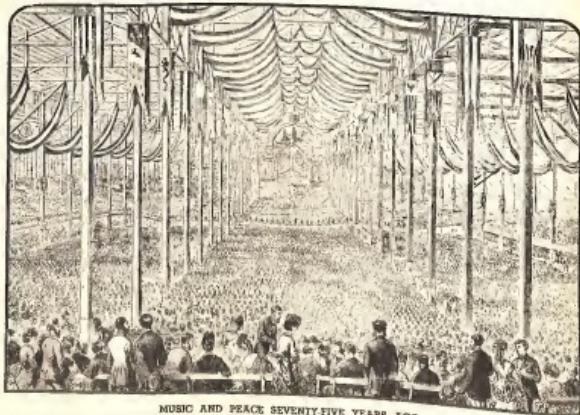
Returning to Boston, Gilmore canvassed for subscriptions. The merchants listened to his impassioned piles, and he spent a week of sleepless nights waiting for the verdict. It was "no." He confronted hotel proprietors and rats heads who might profit by the venture. No one wanted to be first to subscribe. The music profession of Boston gave him scant encouragement. The Handel and Haydn Society, one of the oldest and best of Boston's choral bodies, refused

to be identified with such a plebian project.

The leader was feeling pretty low the day before Christmas when by chance he bumped into one Jonah Bardwell, to whom he had sent an outline of the festival. "You're just the man I'm looking for," boomed Bardwell, "I think your Peace Jubilee is a great idea," and he handed the astonished bandmaster a check for \$5000. Gilmore's spirits soared. Flashing this that night did "The Temple of Peace," as the building was called, virtue to cover two entire city blocks and was to be illuminated by thousands of star-shaped gas jets. Its retiring rooms were to be "completely equipped for every necessity of nature." Four balconies were to run around the sides. Two-fifths of the building would be given over to performers.

Publicity Plus

By devious means, Gilmore kept the nation's interest alive. A specially built bass drum, twenty-five feet in diameter was sent to soggy-eyed crowds at stations en route from New York to Boston. The organ installed had pipes the size of factory chimneys. But the feverish musical activity all over the land was the best stimulant. Pickled bands were rehearsing daily. Eight hundred choirs from Maine to California were lifting voices in Mozart's "Twelfth Mass," Gounod's *Age of Maria*, and other (Continued on Page 54)



MUSIC AND PEACE SEVENTY-FIVE YEARS AGO

No, this is not a great political convention; but the huge Peace festival conducted by "Pat" Gilmore in 1867. The microscopically black spot in the middle of the front stage is "Pat" himself. In front of him is the bass drum twenty-five feet in diameter, which was the sensation of the day.

"FORWARD MARCH WITH MUSIC"

STRUTTIN' ALONG

Many Etude readers will have "lots of fun" with this characteristic bit of musical humor, written in the harmonic idiom of much of the good fighter music one hears over the radio. The piece must be played deftly, with careful attention to the accents marked, as well as to the *q/s* marks. A little persistent practice will enable you to play it with dash, without any sacrifice of taste. Grade 4.

Bright and "Swingy" M. M. d=72

RALPH·FEDERER

Più lento
mp molto cantabile

p dolce

D.C. al Fine
p dolce
poco rall.

VALSE CHARMANTE

A fluent *salon* walse giving the player varied opportunities for expression. Get the rhythm set by establishing the fingering firmly at first; then introduce the *legato*. Head the mack, *leggierissimo*, in the second section, and play the chords very lightly with a wrist touch. Grade 4.

Tempo di Valse M.M. $\frac{4}{4}$ is about 126

LOUISE GODBERY EAGLE

Musical score for piano and orchestra, page 10, measures 8-11. The score consists of three staves. The top staff is for the piano (treble and bass staves) and the orchestra (string section). The middle staff is for the piano (treble and bass staves). The bottom staff is for the piano (treble and bass staves). Measure 8: Piano treble: eighth-note pairs. Piano bass: eighth-note pairs. Orchestra: eighth-note pairs. Measure 9: Piano treble: eighth-note pairs. Piano bass: eighth-note pairs. Orchestra: eighth-note pairs. Measure 10: Piano treble: eighth-note pairs. Piano bass: eighth-note pairs. Orchestra: eighth-note pairs. Measure 11: Piano treble: eighth-note pairs. Piano bass: eighth-note pairs. Orchestra: eighth-note pairs.

A musical score for piano, featuring five staves of music. The score includes dynamic markings such as *poco rit.*, *accel.*, *f a tempo*, *cresc.*, *diss.*, *mf*, *rif.*, *leggierissimo*, *ff*, *mf*, *ton.*, *mf a tempo*, *largando*, *ff*, *poco rit.*, *espressivo*, *mp*, *dim.*, *d.*, *D.C. al*, *dolce*, and *l.h.*. Articulation marks like *1 2 3* and *1 2 3 4* are placed under certain notes. The score concludes with a *CODA* section, which includes *dolce*, *dim.*, *l.h.*, *poco rall.*, *l.h.*, and *pp*.

SÉRÉNADE BRÉSILIENNE

Villa-Lobos with serious music and Carmen Miranda with popular music are responsible for the revival of the interest in the music of Brazil. Byron Coleman has made a setting of a "catchy" theme which teachers will find useful and appealing. Grade 3½.

BYRON COLEMAN

Moderato tranquillo M. M. J. = 84

p

mp

mf

Fine

mf marcando la melodía

D.C. al Fine

IN THE GARDEN

Grade 2A.

Moderato ($\dot{d} = 152$)

LILLIAN BLAKEMORE HUGHES

Piano sheet music for Opus 10, No. 1. The music is in common time and consists of ten staves of musical notation. Measure 1 starts with a treble clef, a key signature of one sharp, and a dynamic of *mp*. Measures 2-4 show a bass line with eighth-note chords. Measures 5-10 continue the melodic line with various dynamics and performance instructions like *rit.*, *dim.*, *Fine*, and *a tempo*.

WALTZ

from "FAUST"

The tuneful Gounod had many waltz themes in his "Faust," the best known of which is the sparkling *Jewel Song* of Marguerite, part of which is found in the second movement of this facile arrangement by Henry Levine. Grade 3½.

CHARLES GOUNOD
Arr. by Henry Levine

Tempo di Valse M.M. $\frac{3}{4}$ = 78

Ped. simile

pp

cresc.

Ped. simile

To Coda \odot

dim.

ff pp

ff pp



TURKISH RONDO

FROM SONATA No. 11 in A MAJOR

W. A. MOZART

This characteristic march evidently was suggested to Mozart by the intoxicating music of the Turkish Janissaries, regiments of slaves organized by the sultans. The bands were made up of oboes, triangles, cymbals, drums, and a peculiar instrument—which consisted of a metallic crescent on a long staff. Bells and jingles and colored horse tails were suspended from the crescent. When the staffs were struck upon the ground, the din was astounding. In Austria and Poland Janissary (or Janizary) bands were frequent, and the youthful Mozart must have heard many of them.

Allegretto M.M. = 126

* D.C. al ♩

A

1 2

3

4

5

6

ff

* From here go back to the beginning and play to ♩; then play A.

Grade 3.

TAPS!
Military March

H. ENGELMANN

Maestoso

mf
Bugle Call

Tempo di Marcia
 $\frac{2}{4}$ M.M. $\text{d}=120$ $\frac{3}{4}$

Sheet music for TAPS! Military March by H. Engelmann. The score consists of six staves of musical notation for piano and bugle. The first staff shows a bugle call with grace notes and dynamic markings. The subsequent staves show the piano accompaniment with various dynamics and performance instructions like 'basso marcato'. The piece concludes with a final dynamic 'f' and the word 'Fine'.

Trio

ff Drums

pp

mf



AT PRAYER

A voluntary for the Sunday School or Church pianist. Grade 3.

F. G. RATHBUN

Andante religioso M.M. ♩ = 69

The musical score consists of ten staves of piano music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef and a key signature of one sharp. Subsequent staves alternate between treble and bass clefs. Fingerings are indicated above the notes throughout the piece. Dynamic markings include *p*, *pp*, *f*, *cresc.*, *dim.*, and *lento*. The piece includes several performance instructions such as "f D.C.", "dim.", and "lento". The music features a mix of eighth and sixteenth-note patterns, with some measures consisting of rests or sustained notes.

COUNTRY GARDENS

MORRIS DANCE

PART III

Old English
Arr. by N. CLIFFORD PAGE

Allegro moderato

Allegro moderato

Briskly

D. S. ad lib.

PART II

Allegro moderato

Briskly

mf

COUNTRY GARDENS

MORRIS DANCE

Old English

Arr. by N. CLIFFORD PAGE

Allegro moderato

PART I

Briskly

PART II

THOUGHTS OF A SENTRY WHILE WALKING POST

Text from a poem by Pet. Joe Macaluso

HARVEY GAUL

Lentamente



Cantabile-express.



Con furore



Agitato



ten.
 of our first date,
 I was a bit nerv - ous,
 I will admit,
 But
 rall.
 rall.
 Largamente
 oh how glad. But oh how glad, I was nerv - ous and glad when
 rall
 accelerando
 I made a hit.
 What did I think of while
 ff rall
 accelerando
 (preferably spoken)
 walk ing post?
 A mil-lion things, a mil-lion things, a mil-lion things, All of
 Con furore
 you the most.
 accelerando
 pp

SABBATH MOOD

(Sw. Sal. 8'; Voix celeste, St. Diap. 8'
 Prepare: (Gt. Flute 8'; Viole d'amour 8' coup. to Sw.
 Ped. 16' & 8' to Sw.

(G)	C10	00	8874	000
(G)	C10	00	3223	220
(G)	C10	00	6654	000
(G)	C10	00	8884	438

GIUSEPPE STABILE

Andantino religioso

MANUALS

PEDAL

SLEEPY TIME

LEOPOLD J. BEER, Op. 77, No. 1

Andantino

VIOLIN *p*

PIANO *p legato*

Fine *p*

poco rit.

mf

D.C. at Fine

poco rit.

Grade 2½.

PARADE OF THE TINKERTOYS

STANFORD KING

Tempo di marcia M. M. $\text{d}=84$

il basso sempre staccato

mf

Fine

marcato

rall.

a tempo

D. C. al Fine

poco rit.

MUSSETTE

J.S. BACH
Arr. by Ruth Bampton

Grade 2.

Allegro M.M. $\text{♩} = 90$

Sheet music for 'Musette' by J.S. Bach, arranged by Ruth Bampton. The music is for two staves: treble and bass. The key signature is A major (two sharps). The tempo is Allegro (M.M. ♩ = 90). The piece consists of three staves of music, ending with a 'Fine' and then continuing with more music.

Copyright 1913 by Theodore Presser Co.

British Copyright secured

ON THE SCOOTER

Grade 14.

In march tempo M.M. $\text{♩} = 50$

ELIZABETH L. HOPSON

Sheet music for 'On the Scooter' by Elizabeth L. Hopson. The music is for two staves: treble and bass. The key signature changes between G major and A major. The tempo is In march tempo (M.M. ♩ = 50). The piece includes dynamic markings like p, mf, z.h., cresc., and decresc., and various performance instructions like 'Fine' and 'L.H.'

Copyright 1944 by Theodore Presser Co.

JANUARY 1945

British Copyright secured

THE LITTLE NUT TREE

I had a little nut tree; nothing would it bear
 But a silver apple and a golden pear.
 The King of Spain's daughter came to visit me
 All for the sake of my little nut tree.

Grade 1.

Simply M.M. $\text{♩} = 92$

LOUISE CHRISTINE REBE

A little faster M.M. $\text{♩} = 126$

Repeat both hands
an octave higher.

Tempo I

The Teacher's Round Table

(Continued from Page 12)

practice "Up Release" with slightly curved or curled finger tips.

5. Then practice the touch by letting the arms bound gently to lap as elbow nears the "resting place." For this, use formula of four counts: 1. Bound. 2. Fall. 3. Rest. 4. Prepare.

6. Play similar thirds in various octaves, also triads and diminished sevenths, etc., etc., on, gradually speeding up elbow sweep and increasing volume to #.

Always complete each release by "Bound" to lap. As volume increases, more "body spring" (from left foot) must be used, or "jerking" will result.

8. Up Legato Touch is to be practiced similarly—the only difference being that the "taleis" from key is used. The fingers rest on the keys—bottom, as elbow comes around in full circle. This circle can be wide, small, or all but invisible. The Up Legato circle is completed when it returns to its low, flat, preparatory position, ready to play another Up Legato tone.

Playing Versus Practicing

Consider you breast another word for "potential." I know some boys who are exceptionally brilliant in school but are not enthusiastic about practice because of being told they must practice. The other day we call it something else.—J. H., New York.

Teacher: "Peter, I hear that your buddies have been razzing you about your piano practice."

Pete: "Yeah, and I don't like it one bit. Everytime I say, 'Fellias, I've got to scream now to get in my practice' they let out a Bronx cheer."

T.: "I wonder just what's wrong with that 'practice' . . . You play football and basketball, don't you Pete?"

P.: "Sure!"
T.: "And you're on the swimming team, too, aren't you?"

P.: "You bet!"
T.: "Well, does anybody give you the birds when you go out for football or basketball practice?"

P.: "Of course not!"
T.: "Darnit! Swimming take a lot of practice, too!"

P.: "You said it!"
T.: "The game of piano playing is much harder than any of those other sports, so why shouldn't you have to practice in order to be good at it?"

P.: "I haven't thought of it that way. I guess you're right!"

T.: "And furthermore, if you play the piano well I'll give you something more valuable and useful than all the sports in the world—a skill, a pleasure, a hobby—in fact a different kind of sport that will bring happiness to yourself and others all your life . . . But say, if your pals object to that 'practice' label, why don't you just say 'I'm going home to my felias to play the piano for while' . . . By the way, have you ever thought what's a nice expression 'playing the piano' is? Did you ever think that you don't say that about anything else you study?"

P.: "I don't see what you mean!"
T.: "You don't say 'I play arithmetic' or 'I play grammar or English,' do you?"

P.: "No, I sure don't . . . I study all those subjects, and believe me, they give me plenty of grief!"

T.: "Well, from now on why not call it 'playing the piano' . . . And if your buddies still object, give them the good old one-two by announcing, 'Hey, you guys, I gotta go home now and drift heck out of the piano!' . . . That ought to hold them off."

P.: "Boy! Would that panhandle . . . Thanks a lot . . . I'll sure try it!"

Waltz Rhythm

Is it true that metronome should be played with a strong accent on the first note of each second measure rather than with an accent on every measure?

—A. M., Texas.

Generally speaking yes, but always avoid sharp accents occurring in waltz rhythm. A slight alternate-measure stress will "glide" a waltz smoothly and alluringly. But remember, won't you, that it is not necessarily the first and third measures which receive the stress. The rhythmic curve of many waltzes often requires slight emphasis on second and fourth measures.

A good example of this is Chopin's *Valzer Brillante, Opus 3d, No. 1*.

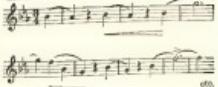
Ex. 1



Try this both ways, and see how much better it is to feel the stress on second and fourth measures.

Still other waltzes glide toward a long note at the end of the third measure—with no accent on Measures One and Two; for example, this waltz from "The Blue Danube":

Ex. 2



Another simple example of third-measure "objective" is the little *Distant Waltz* from my "Pastels":

Ex. 3



Now, just for fun, go back and play the Chopin excerpt in this way. . . . I'll wager you'll like it!

There are, of course, many other variations of waltz rhythm. All of these can quickly be felt by standing away from the piano and "conducting" the waltz with free arm and pliant body as you hum the theme.

And don't forget that slight but persistent "lift" on the second beat of each measure!



"Full of glorious music!" —LEOPOLD STOKOWSKI

"A glorious new standard in motion picture entertainment!" —FRITZ KREISLER



"A truly memorable picture." —DEEMS TAYLOR



The story of the conflict between
Mme. George Sand (MERLE OBERON)
and Joseph Elsner (PAUL MUNI) for
the soul of Frederic
Chopin (CORNEL WILDE, a new star)



COLUMBIA PICTURES presents

A Song to Remember

starring

Paul Merle
MUNI · OBERON

with CORNEL WILDE

NINA FOCH · GEORGE COULOURIS

Screen Play by Sidney Buchman

Directed by CHARLES VIDOR



A NEW KIND OF MOTION PICTURE! A NEW MIRACLE OF TECHNICOLOR!

The Value of Vocal Technique

(Continued from Page 15)

that she had fixed for herself long before. But for several years yet she remained a good name for her as a song recitalist. In this last period of her singing life she sang on one occasion in Carnegie Hall, New York, thirty-five numbers within the space of two hours. And even the final number was rendered with absolute freshness of tone. Her technique was a thoroughly consolidated working-out of the principles taught her in her youth by the famous Italian maestro, Lamperti.

Then, there was the Italian baritone Battistini, whom dread of the sea kept from our shores. Though credited with more than sixty years of age, his voice remained to the end as true and vibrant as Cosselli's. This was the perfect example of pure set beauty.

Jean de Reszéat was a profound student of vocal technique and kept the lovely quality of his voice into old age. His retirement from opera in his early fifties was probably due to an increasing asthmatic shortness of breath which had bothered him for many years.

But enough of examples.

Bell Canto the Ideal

In the eighteenth century, and the first part of the nineteenth, when the perfection of his *bel canto* was the aim of every properly ambitious young singer, the use of scientific vocal technique was all-absorbing. For, at first, beginning, the daily lesson seems to have been usual, and he (or she) was allowed to sing only in the presence of the master. (Such was Patti's early training.) Often the pupil was taken into the home of the master so that the supervisor could be closer. Such intimate relations were not always good, but the correct vocal habits at an age when pupils are most susceptible to good influence.

Unfortunately for us, none of the famous old masters recorded in any detail their procedure in developing vocal technique; we know what kind of music they expected their pupils to sing, but just how they prepared them to do it we can only guess. In the case of the last famous teachers, have much to say about the execution of the trill and the turn, legato and mezzo di voce, but disappointingly little about the *embalz* of the voice itself and its discipline.

The Laryngoscope Appears

Belief in the value of "vocal methods" seems to have been born in Germany in 1885 with the invention of the laryngoscope by Manuel García. Now that the larynx was made visible to all eyes, the art of singing could be developed into an exact science. But results did not sustain this confidence. The laryngoscope has proved of enormous value in the study and the care of the throat, but of little help in the development of the art of the voice. Even García himself is said to have employed it but little in his studies. On the occasion of his hundredth anniversary in 1935, it was the laryngologists who honored him with a banquet, not the musicians.

Though the old masters did not bequeath to us many definite precepts for the development of vocal technique, they

did provide us with some valuable "hints of the proper craft." They were sure that it took a long time to learn how to sing. It takes a long time now, contrary to the belief of countless youngsters who measure their progress by yesterday's study in the music room, instead of by how it took years when the daily lesson was the practice, it requires even more now that two lessons a week is the usual arrangement. Art is long; life is brief!

The old masters had no doubt about the value of coloratura in the development of all kinds of voices. The vocal freedom of the great masters of the past, and systematically graded training in coloratura offer the safest and surest approach to sustained and dramatic singing. Material for such a course of study is found in unlimited quantity in the admirable vocalises of Concone, García, Lamperti, Nava, Marchesi, and a score of other experts, which, in one case, I have studied myself, and found the brilliant flights of Handel, Bach, Mozart, Rossini, Donizetti, and Bellini.

Along some road traveled, as we have seen, such great artists as Luis Lehmann and Cardinal, and, in our own time, that great dramatic singer, Kirsten flag. You may understand why we now pronounce ourselves an "dramatic" apparently in the belief that to sing loud all the time justifies the adjective. On the contrary, to sing the great dramatic roles satisfactorily requires years of careful study and gradual development. Neglect of such preparation invites injury to the voice and to the complete person. A voice, once overtrained or in any way impaired, never fully recovers its original beauty. The voice is a delicate instrument, easily injured; but, if trained intelligently and patiently in youth, and protected from rough treatment in maturity, will serve its possessor reliably for many years. It may even ultimately reveal the great American *Tristan* or *Isolde* that we are waiting for!

Katherine Ruth Heyman

A Tribute

by Arthur Farwell

WITH THE PASSING of Katherine Ruth Heyman, on September 28, 1944, the musical world lost one of its most unique and gifted critics. Born in Berlin in the greatest era of German culture, she had studied with Scriabin in the greatest capitals of Europe and the great cities of America, and for some time continuing in this course, she gradually concentrated and specialized her interests with the result of sacrificing a wider appreciation by the public of an excellent and important musical article. This circumstance was in reality a continual progression toward the development of an unusual order of individuality. The basis of this development lay in the fact that Miss Heyman's wide intellectual and spiritual range, and the necessity of fulfilling these in her life, made impossible for her an exclusive devotion to the musical life of a pianist or violinist, and to the promotion of those affairs which insure continual appearance before a wide public.

There has never been any question as

to Miss Heyman's possession of the natural gifts and technical equipment necessary to elevate her to the sphere of the more distinguished pianists. Her many brilliantly successful appearances in London, Berlin, Linzendorf (then St. Petersburg), Paris, and elsewhere, as well as in America, with the various交响乐 orchestras and conductors, vividly attest this fact. The performance of three important concertos on a single program was also in the day's work with Miss Heyman.

These appearances were not precisely in the nature of the usual triumphal processions of successful artists in an uninterrupted succession of appearances. A compensation for this absence in the form of Miss Heyman's brilliant social gifts. Her personal charm, her ever-present flashing wit, her astonishingly swashbuckling courage, her indomitable spirit of repartee and cheerfulness even in moments of deepest dejection, stream-lined, as befitting a professional pianist, made her a favorite in every concert hall in which she appeared.

Miss Heyman found herself everywhere in the most distinguished society of the world's great cities, and it was but a short step from this to public appearances. Her sojourns in the European capitals, and particularly in Paris, through the connections formed, she was passed from city to city, acquiring in each a distinguished circle of friends and consequent public appearances. In some mysterious way a citizen of the world from birth, Miss Heyman carried cosmopolitan interests to the cities rather than those of her native land.

The thought of Miss Heyman as a citizen of the universe. She seemed to come with strange lore of the spheres, a kind of "Mädchen aus der Ferne." It is difficult to believe that she was ever a child, or even a girl; certain it was that she never became an old lady. She was ageless, like a star in the firmament of heaven, combining beauty and occult knowledge. Thus her musical, social, and spiritual qualities and knowledge made the "conferences" which she conducted in Paris and elsewhere the center of interested and admiring groups, to whom she brought not only her musical and artistic knowledge, but also her personal magnetism. Related to this period was her interesting book, "The Relation of Ultra-Modern to Archaic Music."

The nature of her mind quite spontaneously led Miss Heyman, at a comparatively early stage of her career, to a deep interest in Scriabin's ideas concerning the relation of metaphysics and music, to which she devoted much time and energy. She left practically none of Scriabin's piano works unanswered, a most gigantic and difficult task, and through this, together with her understanding of the composer's metaphysical attitude, became one of the greatest, if not the greatest, of the world's exponents of Scriabin.

It is this for which Miss Heyman has been chiefly known in these later years.

In 1934 she founded, and conducted up to her death, in New York City, the "Scriabin Circle," which has won a devoted following, and has greatly widened the familiarity with, and knowledge of, the composer's work and thought. Her life was a continual search for musical and spiritual attainment in paths pursued by few, but there will be many who will acknowledge her influence and regret her passing.

Music As a Living Human Element

(Continued from Page 9)

was given, with historical and aesthetic annotations. These always stimulated intelligent and enthusiastic interest in the work of the choir and its leader. If more teachers would create an atmosphere and human atmosphere about their work by employing such means, there would be less complaint about "bad business."

Keep your opinions fluid and do not become dogmatic or stereotyped. New revelations are coming up all the time and things change indefinitely. The Music is filled with surprises of things which are of much timely interest to pupil-groups as accrescens to success. The teacher should be continually on the alert to ferret out historical facts which take hold of the memory.

Many people, in speaking of early American music, think that it refers to the music of the Thirteen Colonies, particularly to the psalmody, songs, New Englanders (who, when we read about them or hear them in "Merry Mount," sometimes just the opposite of the good Pilgrims). Later the student learns of the music of the Virginia, the Carolinas, and of New Orleans. We rarely look over the border to our "good neighbors to the South." In 1934, it would be learned that when Cortez conquered Mexico, he brought with him musicians, and these were musicians in his army. We learn of their names.

Two of Cortez' musicians were enterprising enough to start a dancing school (1523) for the Aztec natives. In the same year, Peter of Ghent, evidently a Belgian Franciscan monk, opened a conservatory of music in Texcoco, about twelve miles east of Mexico City. A year later he opened a similar school in Mexico City. It is not until 1564, that Shakespeare was not born until 1564, and that the sturdy Pilgrims did not land at Plymouth until 1620, we may be surprised to find that musical culture was already started on that way in Mexico in 1520, the year in which Palestine is thought to have been built.

Facts like these are of great interest to the average music-loving person, and while we may not be over-technical should establish a history class, particularly for children. This should always run concurrently with the child's regular work in applied music. One cannot begin to work with some steady hand, however, without some theory of the officials and octaves, which the pupil finds so frequently introduced in modern music, back-ground of a living insight to the real music.

Make your music live, if you want to live by it.

In my contacts with musicians of many lands and all degrees of eminence, it has been continually revealed that only those of whom music is inseparably a part of their art. The fine imagination of Edgar Allan Poe seemed to sense this music, perhaps that the author most inspired by the poetic sentiment, it suggests—the creation of supernal beauty."

Are Organists Musicians?

(Continued from Page 17)

practice sight-reading until he is unversed—in his readings, at least. When this has not been done, such facility must be developed later.

Another frequent need is for transposition. Here we have a real test of one's detail of musicianship. It is based on a knowledge of the keyboard, as mentioned in connection with technical exercises in piano playing. There are many, many number of experienced professionals who have a diagnosis-surety command of the keyboard. A signature of four or more sharps still brings exasperation to too many who call themselves musicians. There is, of course, no difference to the

well-equipped organist in playing in the various keys. Those who have trouble should take steps to remedy their weakness. Any organist unable to play *A-sharp*, for example, in *F-sharp*, *A-flat*, *E-flat*, etc., is not sufficiently advanced of himself to learn this fundamental of musical knowledge.

The art of transposing at sight is not beyond the powers of the average person with adequate background and determination to master the problem. Given a good system upon which to proceed, the untrained person must practice diligently and constantly.

Improvisation is a subject upon which many have written. Much of the advice has been of no value; some has been helpful, and most of it has been of slight practical use. What is improvisation? It is, of course, nothing but ex-

temporeaneous composition. When someone tries to tell you that it can be learned without a thorough knowledge of harmony and form, plus a practical training in counterpoint, he is talking nonsense. Improvisation is a skill which is not made by casting the eyes toward heaven and inventing lame tunes accompanied by some pet formulas that are learned by rote.

If one cannot harmonize a melody at sight in an interesting, varied manner with a complete avoidance of distressing becoming-to-be such as plain octaves and impossible progressions, improvisation is not for such a person to undertake. The knowledge necessary to compose instantaneous music at the keyboard is far beyond a superficial smattering. There are no short cuts, despite the so-called methods of learning quickly

and painlessly. There is only the musicians' solution—study and hard work.

The organist must learn to improvise simple interludes and preludes. Even for these he should possess enough musical knowledge to select some chords appropriate. The only way to do this well is to learn musical theory with businesslike thoroughness, and then apply it to practice—usually under the supervision of a first-rate musician.

Every organist, amateur or professional, should give his musical ability a careful analysis. If he finds some of the components of his musical skill are conspicuous in his own organ work, he might be smart to take steps to correct them. The next time he complains about his salary, a careful self-appraisal might reveal the need for some improvement on his own part before he deserves more money.

"Nothing Succeeds Like Success"

→ Why TRAINED MUSICIANS Command a Better Income

University Extension Conservatory

1903 — THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC — 1943

MEMBER OF



Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method.

A DISTINGUISHED FACULTY OF ARTIST TEACHERS

WHAT PROGRESS ARE YOU MAKING?

Your musical knowledge—your position and income today—are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musical world.

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it! It's up to YOU!

EQUIP YOURSELF FOR A BETTER POSITION

A proof of quality is important for one interested in further musical training. Our courses offer you the same high quality of preparation which has developed and trained many successful musicians and teachers in the past.

NATIONAL HOME STUDY COUNCIL

The Council is an Association of which we are a member. It includes the outstanding correspondence schools in the United States with headquarters at Washington, D. C. Members are admitted only after rigid examination of the training courses offered.

We are the only school giving instruction in music by the Home-Study Method, which includes in its curriculum all the courses necessary to obtain the Degree of Bachelor of Music.

A DIPLOMA IS YOUR KEY TO SUCCESS!

HIGHEST STANDARDS OF MUSIC INSTRUCTION

This is Your Opportunity—Mail the Coupon Today!

UNIVERSITY EXTENSION CONSERVATORY, Dept. A-467
1525 E. 53rd Street, Chicago, Illinois.

Please send me catalog, sample lessons and full information regarding course I have marked with an X below.

- Piano, Teacher's Normal Course Voice
- Piano, Student's Course Choral Conducting
- Public School Mus.—Beginner's Clarinet
- Public School Mus.—Advanced Dance Band Arranging
- Advanced Composition Violin
- Eu Training & Sight Singing Guitar
- History of Music Mandolin
- Harmony Saxophone
- Corno—Trumpet Reed Organ
- Advanced Counter Banjo

Name..... Age.....

Street No..... City..... State.....

Are you teaching now?..... If so, how many pupils have you?..... Do you hold a Teacher's Certificate?.....

Have you studied Harmony?..... Would you like to earn the Degree of Bachelor of Music?.....

UNIVERSITY EXTENSION CONSERVATORY
1525 EAST 53RD STREET (DEPT. A-467) CHICAGO, ILL.

VIOIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THIS STUDY unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

A Bargain Outfit

R. M. M., New York.—Your August Violin bow is worth between twenty and thirty dollars, so you did not make a bad bargain. I would like to add that it is good for twenty-five. The violin, from your description, is probably an ordinary German instrument.

Certainly, it is not good to begin studying the violin, unless you do not have ambitions of a concert career. It is obvious that it means a lot to you to get a good violin, and to spend time on studying and practicing as much as you can. The more you improve, the more pleasure you will get from it. Good luck to you.

Not a Genuine Saiten

Mrs. E. W. Ober—It is quite evident that your violin is not a genuine Saiten, for he never mentioned his name on the back of his instruments. This rather, is the sign of most of Germany's copyists. Most of them, however, have been produced in the last hundred years. Strasser died in 1811, so anyone putting 1800 on the label is probably fooling you. If you are trying to be accurate, if it is in good condition, your violin is probably worth between fifty and one hundred dollars. If you want to know the violin accurately appraised, you should send it to one of the firms mentioned in the preceding answer.

Concerning Shoulder Pad

Mrs. J. S. A., California—There are two violin shoulder pads named Berlin—F. Breton, 1768-1790, and François Breton, 1793-1833. Both made violins of much the same pattern—a broad, flat model with a deep sound hole. They used medium brown varnish. Today, these violins are worth between \$200 and \$350, according to conditions. In 1940, Mrs. Lewis' Violin Clinic holds the violin with her left hand instead of with her right, as she also needs a shoulder pad. She has found that this is better, as it is of the wrong shape or size. This problem was discussed at some length in the August issue of "Violin Player." As you have written a letter with questions, you should refer to it, as it answers your question more fully than I have space here. As you are not sure about the size or shape of pad she should use, but I would urge you to experiment until a size and shape of pad you feel comfortable and hold the violin firmly and easily. It will make a tremendous difference to her progress.

Beginning at Thirty-six

D. K., New York.—Thirty-six is certainly too old an age to begin studying the violin, unless you are a professional violinist. If that is so, you should be naturalized. But you should not entertain ambitions of a professional violinist. You have to start very young for that to be justified.

A Violin Amateur

Mrs. F. C. Connerton—Thank you very much for your interesting letter. You are a true amateur, for it is evident that you love your music deeply. Perhaps it is just as well that you are not a professional violinist, though. If you keep on what you are doing, there is no reason why you should not be playing the Op. 50 Quartets of Beethoven in another year. But you must practice consistently and thoroughly.

A Stainer Copy

J. G., Arizona—Jacques Stainer was a very fine maker indeed, but his antiques are now so rare that the chances are that your violin is one of the thousands of imitations that has been produced in the last two hundred years. If you are really interested in seeing the violin. For further information on Stainer, you should refer to the Questions column in the February, August and October, 1946 issues of "The Erhu."

PIANO TEACHERS!

SPEED DRILLS (FLASH CARDS)

for Teaching Beginners
Sight Reading

Complete Set of 32 Cards, Keyboard Finder and
Book of Instructions—Only 50¢



SIGHT-PLAYING easily and quickly learned by tiny tots, or beginners of any age, with these Speed Drill Cards. Makes teaching easier and quicker for class or individual instruction.

EASY TO USE—Speed Drills consist of 32 cards with complete and easy-to-follow instructions for their use. On each card is a picture of the note on the staff which corresponds with the key on the piano keyboard. Thus, the student learns through his eyes, rather than the written or spoken word, the location and position of each note.

AN ADVANCED SET—Speed Drills are an advanced set of cards designed to teach the student how to read music with the key on the piano. These cards stress visual accuracy, recognition of the keyboard positions, producing rapid visual, mental and muscular coordination.

THE LARGE NOTES make vivid mental pictures. This feature is important, but best of all... children like Speed Drills. They should be used at the first lesson, and the pupil should have a set for daily home practice.

SIGHT-PLAYING is becoming more and more of a regular part of music and students at the very start, should be trained to attain it. Speed Drills will lay the foundation for proficient sight playing.

GET YOUR TODAY—Speed Drills may be obtained from your local music dealer, or send direct to us, the publishers. Complete set of 32 cards with instructions, only 50¢.

JENKINS MUSIC COMPANY, Kansas City 6, Mo.

RARE VIOLINS

WE HAVE A NEW ILLUSTRATED CATALOGUE WHICH WILL BE SENT FREE UPON REQUEST.

MANY BEAUTIFULLY TONED INSTRUMENTS LISTED FROM \$50 TO \$25,000.

FRANCIS DRAKE BALLARD
Lured & Bowles Booksellers
Rm. 424, 320 E. 42nd St., New York 17, N. Y.

VIOLIN PLAYERS

Book Friends of Violin Playing
No. 100, 1946, \$1.00
Hans-Joachim Ballath, Ed.

Hans-Joachim

JOHN M. WILLIAMS' Adult Books

for GROWN-UP BEGINNERS
ADULT STUDENTS • BOY BEGINNERS



FIRST BOOK for the Adult Beginner

A first instruction book containing such favorite melodies as THE ROSARY, Toselli's SERENADE, VIENNESE MELODY and dozens of other world famous melodies arranged so that the grown-up beginner can enjoy playing.

FAVORITE MELODIES for the Adult

Educational teaching pieces, songs from operas, plantation songs, drawing room music, sacred music and old-time songs, varying in difficulty from very easy to medium grade

Each \$1.00

Write for the above books "on examination". Also send for our Catalog W-145

BOSTON MUSIC COMPANY
116 BOYLSTON STREET

CHICAGO MUSICAL COLLEGE

Founded 1867 by Dr. F. Ziegfeld, President

Member of National Association of Schools of Music

ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS

Address Registrar, 60 E. Van Buren St., Chicago 5, Illinois



BALDWIN-WALLACE CONSERVATORY OF MUSIC

DURKEE, Ohio (inlets of Cleveland)
Affiliated with a first class liberal arts college.
The Baldwin-Wallace Conservatory of Music offers a complete course of study in all branches of music, including piano, voice, organ, brass, woodwind, strings, and percussion. Faculty includes many well-known musicians and conductors. Tuition is moderate. Write for catalogues or information.

ALBERT RHEINHOLDKEDER, Dean, Berea, Ohio



WESLEYAN CONSERVATORY OF MUSIC—A DIVISION OF WESLEYAN COLLEGE

Institutional member of National Association of Schools of Music

Degrees: B. M. and A. B. with major in music

For Catalogue and Information address:

WESLEYAN CONSERVATORY

THE DEAN

MACON, GA.

Dawn on the Horizon

(Continued from Page 3)

musical instruments. We in America will probably be overwhelmed with worldwide demands for new instruments as untold workers and factories abroad have been victims of the total war. For this reason the cost of instruments here may be accordingly higher, and The Etude joins its readers to care for their present instruments and keep them in the best of condition.

We have discussed only a few of the material musical conditions which may come to us with world peace. What will be the effect of the great havoc and desolation upon the mental and spiritual progress of Man? Certainly not since the Flood has there been such world destruction as we have. Metaphorically, we in America are much in the position of the Ark on Ararat. With the coming of the dove of peace we will be looked upon as the survivors of civilization. Our responsibility will be tremendous and our status for all time will be judged by our honor and skill and now.

THE ETUDE WISHES ALL OF ITS READERS A HAPPY NEW YEAR FILLED WITH GREATER OPPORTUNITIES THAN EVER BEFORE IN HIS TORY!



FAVORITE MELODIES for the Adult

Educational teaching pieces, songs from operas, plantation songs, drawing room music, sacred music and old-time songs, varying in difficulty from very easy to medium grade

Each \$1.00

Write for the above books "on examination". Also send for our Catalog W-145

BOSTON MUSIC COMPANY
116 BOYLSTON STREET

SHENANDOAH CONSERVATORY OF MUSIC

Member National Association Schools of Music • Thorough instruction in all branches of music • Degrees: B. M. and B. M. Ed. • Certificates in Church Music

Rates Very Reasonable

For full information address,

E. T. ANDERSON, Dean
Dayton, Virginia

MILLIKIN CONSERVATORY OF MUSIC

DECATUR, ILLINOIS

Established 1896. Courses leading to Bachelor of Music Degree. Diploma and Certificate in piano, voice, violin, organ, Public School Music Methods, etc. Tuition moderate. Building and fine new room.

W. ST. CLARE, MINTURN, Director

Make Yourself a Better Sight Reader

(Continued from Page 16)

same material. There was also a difference in the quality of the pieces, good readers sometimes making many very quick eye movements from score to keyboard. All good readers either made few eye movements or very quick ones. Other discrepancies in behavior were equally great.

Some made on these tests seem to warrant the following suggestions to persons interested in developing skill in music-reading. The suggestions are listed in order of importance.

1. Practice sight-reading. It seems that sight-reading music, one employs entirely different methods from those needed in memorizing or learning by ear a composition after practice. In this experiment, only the subjects who had a history of continuous experience in reading music ranked high in reading ability.

2. Make an effort to read a lead of your piece quickly. If you are able to look at and think about notes that are well beyond those that your fingers are depressing, you will know that you are reading rapidly. Only subjects who ranked high in reading ability could do this.

3. Study your span of reproduction. Try to make it complete. The better readers read both right and left hand simultaneously. For others often see the score of only one hand.

4. Train imagery by practicing musical patterns, such as scales, chords, and arpeggios in different keys, with eyes closed. This plan is practical because in sight-reading the eyes must of necessity re-

main on the score most of the time. Hence the fingers must find their places on the keys largely through imagery of the keyboard.

5. Be attentive.

6. Keep the eyes on the score. If it is necessary to look at the keyboard, make the glance as short as possible.

7. Make it a positive rule never to start reading without first observing essentials, such as tempo, time signatures, and any unusual complexities in the body of the composition.

8. Know the ledger line notes.

Repertoire Maintenance

(Continued from Page 21)

In this connection, there are several thoughts to be considered. First and foremost, it is more important for a pupil to be learning new works all the while, or for him to be able to play the things that he has already learned? I suggest, weekly, that the reason for which most of us learn, is to be able to play.

Second: a really serious pupil, who wants both to learn a lot of new works while retaining the old, will find extra time, in other words, he will lengthen his daily practice period to take care of it.

And third: I would recommend that patience and slow-going, count most heavily at the start of a composition. Bad habits are being formed. Too many pupils put their enthusiasm, bite off more than can be assimilated. And or certain habits result from attempting to force the learning process.

Finally, after the first two weeks, there is going to be either (1) progressively more time for new work; or (2) progressively more time for maintenance of other compositions, especially the ones learned, of course, when the reviewer-composition graduate to the on, schedule. At this point, the notebook April 11 the Danse Espagnole and April 12 the Danse Canaille go on an every-other-day basic. April 14 will then be the end of that basic. Two weeks, if you remember, to that effect is made on the diary, a notation the time comes when we'll be no guess times go on a three-day schedule, and the pianist will make entries something like this:

April 17—Danse Espagnole
April 18—Andante Cantabile (staggered on adjacent days)
April 19—
April 20—Danse Espagnole
April 21—Andante Cantabile
And so on, until the end of that two-week period.

If, in the meantime, the first movement of the Bach Sonata has also been "learned," the entries might read like this:

April 17—Danse Espagnole, Bach Sonata (first movement)
April 18—Andante Cantabile, Bach Sonata (first movement)
April 19—Bach Sonata (first movement)
April 20—Danse Espagnole, Bach Sonata (first movement)
April 21—Andante Cantabile, Bach Sonata (first movement)



"Git on Board"

A COLLECTION OF FAVORITE SONGS FOR ALL OCCASIONS

Compiled by BEATRICE LANDECK

Here are the songs that everyone is singing. 68 carefully chosen FOLK SONGS make up this unique and unsurpassed album. Favorites for all occasions include: songs being heard in G.I. camps, at schools, in factories, trade unions, student clubs, family gatherings.

ARRANGED FOR MIXED CHORUS. MAY ALSO BE SUN AS SOLOS, DUETS AND TRIOS

Price . . . \$1.00

EDWARD B. MARKS MUSIC CORPORATION

R. C. A. Building, Radio City, New York 20, N. Y.

for
CHORAL GROUPS
SCHOOLS, COLLEGES
HOME GATHERINGS
GLEE CLUBS
ASSEMBLIES, UNIONS
CAMPS
COMMUNITY SINGS

April 22—Bach Sonatas (first movement), thus running the first two on a one-in-three basis; and the Bach every day. If the student becomes confused, what is to be reviewed is any given day is down in black and white.

Please note that now, three learned compositions are being kept up, with less time devoted to review than was necessary at the beginning for the maintenance of only two.

Make one final common-sense provision: when new pieces come in add new compositions to the review; the increase should be planned with due regard to the schedule already in operation. Pick-ups should be avoided. Not more than half of the daily practice period (whatever its length) can, in good conscience, be assigned to review.

But to a musician's confidence, and to his professional reputation, what a vitally important half it is, indeed!

way, within the pupil's own mind, there will gradually be established an ideal, or norm, of what constitutes an ideal of breathing. These will be the basis of all future vocal exercises.

This brief receptive attitude reaches its climax in joy—the basis of all singing. The more joy to which one is receptive, the more the whole organism is automatically coordinated in ease and exhilarating tone support. Such tone support cannot possibly be instated mechanically.

Important Principles

"People who are repressed and inhibited require much training in order to feel their motives, and to re-establish resonance, and be encouraged to keep them while they produce the tones that express them."

"Perfect tone can be produced only spontaneously. Anything mechanical inhibits bad habits and makes beautiful tone impossible."

"Once the instructor catches the principle of the normal production of tone, it is very easy to go on with short phrases of such songs as carry positive emotions and dominantly sustained tones. From these, by easy gradations, the pupil may be guided into whatever types of song or vocalise the instructor thinks wise."

"There are two cardinal principles:

"The center of attention should always be the impression of that receptive moment when the whole being is receiving and responding to positive emotions through normal inhalation and perfect coordination."

"Next, this gentle, joyous receptivity must be kept during the creation of tone. When the singer becomes conscious of his singing, his attention is diverted, and the coordination is likely to be lost."

"One who sings beautifully must have a well-poked and co-ordinated balance of emotions and organic response. The natural ideal is that of a poised, radiant, joyous personage. The more emphasis placed upon restraining of the whole temperament and personality, the more quickly the student really attains and uses a tonal quality that is constantly coloring with every shading of thought and feeling."

"Too much singing is done with a pale white tone. The human voice is the most wonderful instrument in the world, capable of responding to every shade, shading of thought and emotion which moves across the calm pool of consciousness."

"Of course, such training proceeds slowly because it is an inner growth, and growth cannot be hurried, also because it demands subtle changes in the subconscious levels of self-expression. Such training, however, coordinates the whole organism and unifies every phase of the individual." It releases within him his finest potentialities. It enables him to express those most ideal emotions which interpret man at his highest when expressing through speech and song.

"The principal thing is to superimpose vocal skills and ideal interpretations upon a basis of poised and natural respiration. Proper breathing conditions in basic breathing founders upon Mother Nature's own balanced responses."

"You can't be a voice carpenter and mechanically get such results with voices and personalities. You cannot plane down the rough edges of the student's voice, nor sandpaper him into shape. Such training takes time."

Fresh Winds Will Blow Again

(Continued from Page 4)

influencing their productive capacity. Beethoven complained about bad weather: "It always makes me play somewhat out of time." Brahms' creative periods were mostly in summer. Likewise Beethoven and Max Reger composed many important works during the hot season. Hugo Wolf's periods of writing were extremely erratic, alternating, almost capriciously. He wrote in the beginning of spring and fall. Engelbert Humperdinck stated that the sun had great influence on his work and working; for this reason he always wanted his studio situated toward East or South. Wilhelm Kienzl felt pleasantly excited by sunlight, while a cloudy sky found him not disposed for work.

He seems that fair weather with plenty of sunshine, free air, and a clear bright sky increases the productive powers of many composers, while bad weather with a gloomy sky and lasting rain usually diminishes the musical productive activity. However, Mendelssohn said in Naples in 1831: "We had rainy weather for several days, but the world had to live without operas on the 'Walpurgis Night.'"

Spring weather, especially, is a double-edged sword for musicians. Many persons

(Continued on Page 69)



A FRANK STATEMENT OF FACTS ABOUT AN IMPORTANT SUBJECT

Yes, there is some delay in filling orders for Dragon Marimbas. But it's the kind of delay that's worth while from two standpoints. First, it's a patriotic delay, caused by the fact that highly important war orders have first call on our facilities. Second, it's a relatively insignificant delay when compared to the lifetime satisfaction of playing instrument. For more than half a century the DEAGAN name has been a symbol of supremacy in marimbas. It's the instrument amateurs prefer and professionals insist upon.

J. C. DEAGAN, INC.
1770 Berwyn Avenue, Chicago 12, Ill.



FRANKIE CABLE—America's Outstanding Soloist of Modern Piano Playing



MISSOURI WALTZ (Song Arranged)
HINDUSTAN
WINDS BY THE OLD MILL STREAM
DID YOU EVER SEE SUCH A DAY?
THE ONE I LOVE (Dances à Soendhaun)
WITH NO MAN OF MY OWN

Published approximately bi-monthly.
Subscription \$4.00 per year.

Our office is at 1000 West Adams Street, Chicago 2, Illinois.

Forster Music Publisher, Inc.,
Box 1000, West Adams, Chicago 2, Illinois

Voice Training Through Emotions

(Continued from Page 23)

may be multiplied indefinitely, one sees and feels the normal response of the organism for the production of beautiful tones. This mode of action, whether natural or acquired, creates a sense of infinite wonder, love, joy and worship. The moment one's whole being responds to such moods, the body is normally elevated and expanded. It becomes active at the center and normally responsive from center to circumference, in a wave-like motion, to the extreme extensiveness of fingers and toes. If one is to sing with ease and freedom, the whole body must be also and easily expanded by such normal emotional response.

The skillful teacher will carry such exercises over into exclamations and then into sustained tones or chanting which carry those moods. At first, however, the emphasis should be wholly on the emotions and the bodily response. The pupil may then be asked to observe the tone carried. His attention should be called often to the physical sensations of overtone in his own voice when the body is gently and warmly responsive to emotions of beauty, joy, love, or worship. Then let him contrast voluntarily produced tone and see how its hardness and bitterness will offend his ear. In this

First Steps in Building a School Orchestra

(Continued from Page 10)

children. e. To establish habits of regular and effective home practice.

2. Do I know enough about the violin and the teaching of strings to insure success with the children I teach? a. The proper size of instrument for each pupil. b. The proper size of ensemble of the instrument. c. Methods of developing good habits in string technique which include: (1) Holding the instrument properly; (2) Correct left-hand and right-hand position and technique; d. Procedures for developing the ear along the manual techniques.

3. Can I play the violin well enough to demonstrate satisfactorily at least the best techniques of string playing?

a. Correct bowing, intonation, tone quality, etc. Shifting, vibrato, etc. b. Good tone quality, c. Shifting, vibrato, etc. 4. Are the pupils, their houses, and the school such as to make success with the class reasonably possible?

a. The pupils should have had adequate opportunity to develop a sense of pitch and rhythmic response. b. The parents should be interested in music and sympathetic to the pupils' practice. c. The school should be interested in providing experiences in music for the pupils.

5. How can I gain the cooperative support of the teachers and the school administrator?

a. Propose plans and procedures which help to provide the things they already desire for the pupils. b. Avoid excessive preliminary demands, and annoyances. c. Discuss cooperatively from time to time with the teachers and the administrator the progress and plans of your work with the class.

6. How can I enlist the interest and support of the parents?

a. Keep parents thoroughly informed, and periodically seek their guidance in the solution of your problems. b. Welcome opportunities to present your students before groups of parents.

7. How can I develop enough interest in my class to insure reaching the talents of pupils?

n. Arrange for the children to hear a promotional demonstration by the best violinists available. b. Have several string instruments available for the children to try. c. If there are any older string players in the school, have them play for the younger ones.

8. What can the school tell me about the pupils which will increase my understanding of the human material in my class?

a. Most schools can provide a general picture of the intelligence, scholastic achievement, social adjustment, home background, and musical interests of its pupils. b. The musical background and skill of each pupil should be analyzed by the teacher during a chat with the pupil, at which time short tests of pitch and rhythm can be administered.

9. Should the class include only violins, or should viola, violoncello, and bass be added?

a. If the children are in the elementary school, it is likely to be better to限于 only violin, because the purpose primarily to find string talent; therefore the class would be simplest as simple as possible. b. Capable pupils can be transferred to the secondary strings after their interest and aptitude for strings

have been established, and after their physical qualifications make it reasonable to play the larger string instruments.

10. How are the pupils to procure instruments?

a. If possible, avoid having the pupils purchase instruments until you approve the investment. This will reduce the burden on you and the school when young pupils do not want to give up their strings. Arrange to borrow enough school-owned instruments for the pupils to use at first, with a small rental charge to cover repairs. c. When you find a pupil with adequate musical talent and promise, make clear to the pupil and his parents the serious need for a good instrument.

11. What schedule is most desirable?

a. During the first two or three weeks the teacher should try to meet the pupils daily, if only for twenty-five or thirty minutes. The pupils should not take the instruments home during this period. b. As soon as the essential fundamentals are established, the classes should arrange to meet at least twice a week for from thirty to forty-five minutes, and home practice should be regularized.

12. What instructional materials will I need?

a. There are several good violin class books available. Confer with the leading music companies or successful teachers in the area. b. Books with piano accompaniments are a decided advantage in many homes. c. Materials should be selected to fit the age and interest span of the particular class.

13. What is the relationship of my work to that of the private teacher of strings?

The school string class and the private teacher should complement each other. The string class should find the talent, but within one or two semesters the capable pupil should be encouraged to study with an expert private teacher. b. The class teacher will be making the best use of his time, as regards the long-time goal in mind, than the school teacher if he devotes his time to finding talent and then utilizes the assistance of the private teacher whenever possible.

14. What criteria will I use to evaluate the success of my year's work with the class?

a. To what extent have I been able to interest and hold the pupils with musical talent? b. To what extent do the pupils who have interest and ability play well? c. To what extent have the pupils and their parents become interested in buying good violins? d. To what extent have I been able to interest capable students in studying with a good private teacher? e. To what extent are the capable students interested in joining the advanced ensemble organizations?

Summary

The prospective teacher of a school orchestra should decide whether there is a reasonable possibility of building a successful orchestra in his school, should become thoroughly acquainted with his school and the children, should plan carefully such phase of his departmental program, particularly the instruction in the knowledge and appreciation of music, as his strengths and weaknesses as a teacher and plan an appropriate program of professional growth to remove any deficiencies. These are some of the first steps in building a good school orchestra and a school orchestra is always an asset.

What Nazism Has Done to German Song

(Continued from Page 14)

Here is something to think about for the thousands of enthusiastic, devoted singers within the ranks of the Association of Singers of America. Our singers should add to the Four Freedoms for which the Allies are fighting a fifth freedom—the freedom of expression even in times of war to sing songs of love instead of songs of hate, freedom from a dictatorship which stoops even to degrade music for the sake of propaganda.

Germany in its all-out effort to conquer the world has, for the time being at least, lost its own soul, and it surely is not empty optimism for us to continue to live in the faith that in the way of love the light will run stronger than the way of hate. Here's hoping that America's war songs will continue to be songs of love, courage, and victory, songs of home and friendship and freedom that lift people's hearts and leave no residue of poison. (Copyright)

sun broke through clouds and flooded the auditorium as though Gilmore had planned it that way. The effect was overwhelming. During the intermission a visitor telephoned his wife, who had felt she could not afford the trip, "Come immediately. Will sacrifice anything to have you here. Nothing like it in a lifetime."

The hit-number of the day was Verdi's "Arioso." As a prelude, red-shirted Boston fans marched out and stood like slaves before fifty anvils. Then the spires were flying as miners swung in perfect time to the chimes. The piece proceeded, bells pealed, and finally a battery of cannons on the outside boomed an awesome climax. The crowd was almost hysterical.

The first concert proved that Gilmore had done the impossible. "In less than ten minutes," wrote the critic of the New York *World*, "the great question had been settled forever by Mr. Gilmore, who has shown the practicability of conducting an orchestra and chorale force of 18,000 as smoothly as Karl Bergmann conducts the Philharmonic, and obtained all the effects which the increased number pro-

A Resourceful Leader

The festival continued throughout the week. At the second concert, President Grant and his cabinet were down the broad center aisle to the strains of *Seven Conquering Heroe*. One noon, a noon-day visitor from Chicago, overcome with emotion at the singing of *Bright Seraphim*, quietly expired. It was the bright fatality.

Gilmore's resourcefulness at all times kept the farcical coborts under control. Once the horses got completely out of hand while shooting off canary, *All We Like Sheep Have Gone Astray*. Gilmore tried strenuously to round them up, shouting orders through speaking tubes to lieutenants throughout the chorus. When he saw it was hopeless to bring his cannon, fired electrically from a row of telegraph keys on his stand, and down onto the singers. The piece came to a roaring halt. Then he began again.

Only a small profit was realized from the festival; it had exceeded all expectations, including expectations of cost. But the profit and an additional purse amounting in all to \$40,000 was turned over to the beauteous band leader, who had "awakened the country to such musical enthusiasm as it had never known before."

Worn out, Gilmore went to Europe to recuperate from his labors. While he was away, a hurricane wrecked the band. But he was already dreaming of another band and better one. Opportunity to Franco-Prussian War. To celebrate this event, he organized the World Peace Jubilee in 1872. Gilmore had little trouble financing this venture. He got together Europe's top bands, including *La Garde Republicaine* from France, *Le Garde des Gardes* from England, the Kaiser Franz Grenadiers from Berlin, Johann Strauss and a reputed \$20,000 to lead his band in a spectacular rendition of *The Beautiful Blue Danube*.

The second festival was bigger, as means the overwhelming success of the first one. There was something of an antecedent about it, though it lasted three weeks and did make the leader's name an international byword.

The last of Gilmore's big shows was given in Chicago the following year, to celebrate the recovery of the city from the great fire. Then, having achieved the ultimate in quantity music, Gilmore turned to quality. His objective was to build the world's leading concert band. In 1914 he organized for permanent Gilmore's own band of one hundred star instrumentalists. He believed they could play great music with more spirit than a symphony orchestra, which he considered effeminate, "high hat," and a foreign importation. The band was felt to be more in keeping with our inherent energy and itching feet; virile, strong, heroic.

The Concert Band Is Formed

With this ideal in mind, he combed the world for crack players, paying them handsomely. One of his eminent stars, Julius Levy, received \$750 a week, good money even today. He studied his programs with opera stars; Campanini, tenor; Mahonkey, basso, and noted instrumentalists.

The remarkable precision of his band, however, was due to his genius for leadership. An inspired conductor, he imbued his men with his own electric enthusiasm. He could lead them to a thrilling climax without making a motion with his baton. They felt it by looking into his face. Ernest Clarke, trombonist, one of the few members of Gilmore's band still living, said Gilmore topped them all. Clark told me that when he heard the band for the first time, as a youth, "It was the most thrilling experience of my whole life. Its tone was like an organ at times, at others, like flashing a sword in the sun."

Gilmore knew how to handle his men. Although exacting in his musical requirements, he never bawled out a player at rehearsal or in the presence of other players. He instituted a bonus system for encores which spurred soloists to their best. For every encore made during a week, soloists found five dollars extra in their pay.

He "Beat Time"

Even with temperamental stars, Gilmore had a way. One night Aronoff and Levy, both set cornered and swooning over each other, were in the shadow of the theater. In attempting to stop them, Gilmore took Levy's coat. Outraged, Levy was finally persuaded to shoot it out in a shooting gallery, the winner to take a selected party to Delmonicos. When Gilmore won, Levy exclaimed, "You gods, but for this, I'd be a dead man."

Adept at advertising, Gilmore announced that each concert-hall audience member who came six miles attended to hear Concerts were sell-outs. People drove miles to hear them. At the old Madison Square Garden, in New York, he hung up a record that still stands: one hundred and fifty consecutive concerts, packing in 10,000 persons at each concert.

Pert, dynamic, medium-tall, Gilmore had a trim, military figure. His sideburns and chin tuft gave way to a wavy mustache later. The front of his uniform bristled with medals, some of them seemingly strung, given him by kings and potentates. To the end of his life (he died September 24, 1932) he never showed age. A fan once said to him, "You look as young as you did twenty-six years ago." "Why not?" said Gilmore. "Times beats other men, but I beat time."

New York's First Opera

(Continued from Page 13)

remarkable extent. How far this may reach in the future of America is difficult to tell. In Italy, with opera houses scattered as far apart as one thousand, there are ample opportunities for small opera companies to go bypassing through the land. The size of our territory is so great, however, that opera which is to reach the small hamlets is likely to come in the future through colored moving pictures in the third dimension, such as those now made possible through the Vitavision process of Edward Bassett and his brother, Mr. Arthur W. Bassett. How soon these may be available to the public after the War cannot be stated. The difference between the present movies and the depth movies, however, is the difference between seeing a regular stage presentation and the ordinary technicolor motion picture.

The World of Music

(Continued from Page 1)

It was mustered into service at the beginning of the Civil War as the Fifth Virginia Regimental Band, and raised by order of General Thomas J. "Stonewall" Jackson in 1862. It became the Stonewall Brigade Band. During the past summer the band also completed its fiftieth consecutive concert season in the municipal park of Staunton.

TWO VICTORY RHAPSODIES, one for large carillon and one for small carillon, by Percival Price, have been published for free download from the School of Music of the University of Michigan. Sponsored by the Guild of Carillonneurs in North America, the rhapsodies are distributed complimentary "in the hope that each carillonneur will select the piece most suitable to his instrument and prepare to play it on the day when his carillon can join with the others of the United Nations in celebrating the cessation of hostilities in Europe and the liberation of carillons in occupied territories."

Master Performances Recorded for the New Year

(Continued from Page 10)

that English is not at all surprising after all a Russian actor would do very much the same thing. In his way, Tchikovsky is as effective here as a Rossini actress might be.

Rachmaninoff's: Concerto No. 4 in G minor, Opus 40; Sergei Rachmaninoff with the Philadelphia Orchestra, conducted by Eugene Ormandy. Victor set 972.

Rachmaninoff, who died in 1943, made this recording in 1941 when he was still at the height of his performing power. The work dates from 1926, although the version here is a later revision of the original score.

THE CURTIS INSTITUTE OF MUSIC

EFRÉM ZIMBALIST, Director

COURSES OFFERED

Composition	Organ
Voice	Harp
Piano	Flute
Violin	Oboe
Viola	Clarinet
Violoncello	Bassoon
Double Bass	French Horn

Supplemented by Chamber Music, Woodwind & String Ensemble, Opera Class, Vocal Repertoire, Diction, Languages, Elements of Music, Dramatic Forms, Orchestration, Counterpoint, Harmony, Solfège, Secondary Piano and Academic Tutoring.

Students are accepted only
on Scholarship basis

Catalogue upon request to Secretary of Admissions,
The Curtis Institute of Music, Philadelphia 3, Pennsylvania

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

BERYL RUBINSTEIN, Mus. D., Director

3411 Euclid Ave., Cleveland, O.

Charter Member of the National Association of Schools of Music

AMERICAN CONSERVATORY OF MUSIC—CHICAGO

Offers courses in all branches of music and dramatic art

Faculty of 135 artist teachers

Members of National Association of Schools of Music

Send for a free catalog—Address: John E. Hartshorne, President, 570 Kimball Building, Chicago

PEABODY CONSERVATORY Baltimore, Md.

REGINALD STEWART, Director



SECOND TERM begins FEBRUARY 1

Faculty of distinguished musicians
Tuition in all grades and branches

Scholarships, Diplomas, Teacher's Certificates and
Academic Credits in Schools and Colleges

New pupils accepted

CIRCULAR MAILED

INSTRUCTION ON ALL
ORCHESTRAL INSTRUMENTS

Junior Etude

Edited by

ELIZABETH A. GEST

Junior Etude Questionnaire

Who will do a favor for the Junior Etude? Everybody, of course. Well, here is an interesting project, and now that your Christmas rush is over you can spare five minutes for it; it is easy. Take your pencil and check off the following items in the little squares; then sign your name, give age and address, and cut out the questionnaire and mail it to the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa. If someone else is using the printed slip you can answer the questions by number and letter, in which case it will not be necessary to copy the questions. So that is easy, too. We should like to receive this questionnaire filled out from every Junior music student who reads the JUNIOR ETUDE, either as a regular reader or just "sometimes," so get busy right away.

You see, the Junior Etude would like to get better acquainted with you all—much better acquainted, and to know more about you. This means EVERYBODY, not just some of you. As you live in all parts of the United States and Canada, and lots of other countries, too, it is not possible to meet you personally, so this is the best way to get acquainted.

Goodbye. We'll be waiting to get your Questionnaire.

Questionnaire

- Do you take music lessons? (a) piano (b) violin (c) other instrument (d) No
- Do you practice regularly? (a) half-hour (b) hour (c) more than one hour (d) not regularly
- Do you read the JUNIOR ETUDE? (a) regularly (b) sometimes
- What do you like best in the JUNIOR ETUDE? (a) stories (b) playlets (c) club outlines (d) quizzes (e) games (f) essay contest (g) puzzle contest (h) Letter Box (i) poetry (k) miscellaneous
- Do you enter the JUNIOR ETUDE contests? (a) regularly (b)

- sometimes (c) No
- Have you ever been a contest winner? (a) Yes (b) No
 - Have you ever been on a contest Honorable Mention list? (a) Yes (b) No
 - Have you ever written to the Letter Box? (a) Yes (b) No
 - Do you belong to any Junior Music Club? (a) Yes (b) how many members? (c) No
 - Do you take part in a school (a) band (b) orchestra (c) chorus (d) No
 - How long have you taken music lessons?
 - Do you live in (a) a city (b) a town (c) in the country?
 - Name Age Address

I have a little metronome
That keeps good time for me;
It ticks along where'er I roam,
As good beats to music give

It beats a lively pit-a-pat
When something makes me glad.
Its tempo is more slow than that
When I am tired or sad.

Life's Metronome

By Daniels Jansen

But for its pulse I could not live;
Life's rhythm it marks for me
As good beats to music give
Life and vitality.

What is this metronome, you say,
From which I never part,
That beats unceasingly each day?
You've guessed—it is my heart!



Pause long enough to note how many days you keep your musical resolutions. Be sharp and check them off flatly on your calendar.

The Icicle
by Leonora Sill Ashton

That was all wrong."

"And to think that it was just little drops of water dripping from an icicle that taught me how to play my rhythm correctly in my *Allegro*," she told her teacher when she went for her lesson.

"Taking one thing at a time will work wonders," answered Miss Gale, "and you know the old saying that 'little drops of water will wear away a stone.'"

Name the Keys:

by Aletha M. Bonner

When a ---key sings, he gobblets.
When a ---key sings, he brays;
And a ---key's song is "eek-eek"—
They make music different ways!

Answer—

TURKEY—
DONKEY—
MONKEY—

Junior Etude Red Cross Afghans

Remember, when making squares for the Junior Etude Red Cross afghans, to make them as near the correct size as possible. If they are much too large or too small they cannot be used—not because they are not well knitted but because they do not match up with the others. And also remember, the Red Cross does not accept any fancy stitched nor any pale colors like baby pink or baby blue, nor white. All other scraps of yarn or pieces of woolen goods are suitable. Knitted squares, four-and-one-half inches; woollen-goods squares, six inches.

Squares have recently been received from Helen Mary Bettis; Anna Margan; Issa Schmidt; Norma Robertson; Sandra Grossman.

Quiz No. 3

- What is compound time?
- Of what nationality was Scarlatti?
- What is the name of Handel's great oratorio frequently sung during the Christmas season?
- From what country does the song *Annie Laurie* come?
- Is the French horn a woodwind or a brass instrument?
- How many thirty-second notes are there in a double-dotted eighth note?
- In what opera does an enchanted swan appear?
- Who wrote *To a Wild Rose*?
- What tones make the dominant seventh chord in the major key that has four flats?

Answers on next page

THE COVER FOR THIS MONTH!—This issue gives a special tie-up of its cover and The Teacher's Round Table conducted by Dr. Guy Maher. When Dr. Maher sent in photographs of the two youthful piano ensemble groups, our Editor could not resist combining them as a "V-Day in Piano-Land" picture for use on this first issue of the New Year as a front cover.

This New Year, more than ever, the thought of Victory has great significance. Over and over again in years past, personal resolutions have represented solemn covenants to achieve Victory in inner strength. We could be better prepared, however, as we consider the future peace of the civilized world, than to prepare our young folk, such as those on the front cover of this issue, to enjoy through early training, one of the richest, most useful, and most practical of the arts in their adult years to come, and to enjoy the world of abundant opportunity offered them. We hope this picture suggests many parents to take immediate steps to provide piano lessons for their offspring.

These pictures were secured by Dr. Guy Mader from the Demonstration School of the George Peabody College for Teachers, Nashville, Tennessee. They are the pupils of Miss Rose McGregor and Miss Marguerite Maders. The original photograph was done by John E. Hood Photog. 12th at Broad, Nashville 3, Tenn. Special art work necessary to adapting these pictures for our front cover was executed by Miss Verna Shaffer of Philadelphia.

EASTER, SPRING RECITALS, OPERETTA PRESENTATIONS, AND COMMENCEMENT EXERCISES CALL FOR PREPARATION NOW—Present conditions have a great bearing on the need for attention now to special seasonal demands, even though they may be months ahead. Please review all music needs as soon as possible, so that required music may be ordered enough in advance to keep possible wartime delays from being a deterrent to the necessary preparation. Will it be an Easter service, a Mother's Day program, a special commencement program, or some other occasion where music is needed.

CHORAL PRELUDIES FOR THE ORGAN, by Sebastian Bach, Compiled, Revised, and Edited by Edwin Arthur Kraft. The organist Bach is supreme. Every ambitious student of the instrument must assimilate his works in the best obtainable edition. This is now available. Evidence that this is well understood is reflected in the volume of orders that have been pouring in since the initial announcement of this book's forthcoming publication. The publishers are confident that teachers and earnest students will appreciate the scholarship and craftsmanship displayed in this edition. The editors provide for fingerings, pedalings, and registrations as well as for the three sets of preludes by Kraft. While this book is in preparation, orders for single copies may be placed at the special Advance of publication, cash price, 50 cents postpaid.

LAWRENCE KEATING'S SECOND JUNIOR CHOIR BOOK—After the tremendous success of Lawrence Keating's Junior Choir Book, it was only natural that a second book should be prepared in response to the insistent demands of choir directors. This new book will follow the same pattern as its predecessor—original compositions and arrangements of familiar melodies.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

January 1945

**ADVANCE OF PUBLICATION
OFFERS**

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

Child Head-Childish Song of Famous Composers for Flute	Epiphany
Celt and Brempton	30
Child Preludes for the Flute— <i>W. H. Glare-Paley</i>	30
Flute Melodies in the First	30
Fouilles for Cello and Flute	30
Flute Recital Kestling's Second Junior Chair	30
Flute Book, Part Three—	Richter
Flute-Suite—Hoffmann	1.20
Turkish Melodies	1.20
Waltz Transcriptions of Petruschka Hyman	Kohlbrenner
Gymn-A Story with Music	30
Three Pieces for Pleasure—	Grieg-Richter
Music This and That—Teacher's Manual	Williams
Flute Songs—Arr. for Piano	Dresler
Piano-Duet Transcriptions of Famous French Hyman	30
The World's Great Waltzes—	Kohlbrenner
Flute Solos—Arr. for Piano	30
Flute Duets—Arr. for Piano	30
Flute Melodies—Kohlbrenner	30
Flute Solos—Kohlbrenner	30

bodies with well chosen devotional texts. While designed especially for junior choirs, much of interest will be found in this collection to choirs of treble voices and volunteer organizations temporarily deprived of the services of tenors and basses because of present-day conditions. The Advance of Publication cash price for single copies only, of this book is twenty cents postpaid.

THE CHILD HANDEL (*Childhood Days of Famous Composers*) by Leslie Elliott Caine and Ruth Dempsey—**THE CHILDS HANDEL**, the fourth book of this entertaining and highly educational series, is based on the early life of Handel. Since all children love stories, the teacher will have no problem in gaining response to the use of The Childs Handel. It contains many valuable suggestions for dramatizing the story and directions for making a miniature pup-tille. The music, which has been arranged in easy-to-play adaptions, includes *The Harmonious Blacksmith*, *Musket in F*, and *Harpoe*; *Handel, solo, etc.* will, as a four-hand arrangement,

If you already do not have THE CHILD OF MESSIAH, and THE CHILD OF JAVON, we suggest that you order them when reserving your copy of the latest book in this series. The special Advance Publication cash price of THE CHILD OF JAVON is 20 cents, postpaid, for a single copy only, while the list price on the three books already published is 35 cents per copy.

NUTCRACKER SUITE by P. I. Tchaikovsky. Arranged for Piano Duet by William M. Felton—One of the last undertakings by the late William M. Felton was the arranging for two performers at one piano of Tchaikowsky's entire Nutcracker Suite.

Mr. Felton possessed a special aptitude for making piano duet arrangements, and, as may be expected by those familiar with his excellent arrangements, these new duets offer a pianistic richness not possible in the piano solo arrangements, yet, at the same time, they have been kept within the reach of the average good player. Some of the selections might be ranked as in about the fourth grade, others a trifle more difficult, but in no case have the technical demands gone beyond grade six.

Although the Nutcracker Suite has been a favorite over many years on orchestra programs, and excellent piano solo arrangements have been widely performed, it has been the radio in recent years which has acquainted a greater number of people with the charms of the music in this suite.

All editorial work, engraving, and proof reading have been on schedule, and when final details of this book are completed, there will be hundreds of musicians delighted that they made sure of a copy at the special Advance of Publication cash price of \$1.00, postpaid. This offer still is open to any who wish to order a single copy at this bargain price, delivery to be made when published.

WELVE FAMOUS SONGS Arranged for piano—As this anxiously awaited book is being prepared, we have many inquiries as to just what songs are to be included, and are pleased to give such information as is available at this time. Bearing unerring difficulties, the book will include "Eighty-Live" a Rose by Nevin; *The Green Leaf* arranged by H. M. Tuckerman; *Hearts of the West* by Kover; *César Chávez* Penis Aspinwall; *I'll Take You Home Again, Kathleen* by Westendorf; *Love Come Live* by Mann-Zucca; *Sisieh's My Heart Is a Haven*; *Will-o'-the-Wisp* by Gross; and *Olyk Spoons* by Mayfield. Some of these songs will appear in piano arrangements by the composer himself, others are prepared by such arrangers as George Carlton, William M. Fellow, and

ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS, by Clarence Kohlmann—An interesting collection for the church organist will be this unique album, which will prove ideally for many occasions and performances.

Clarence Kahlmann is known everywhere for his notable musical contributions every summer to the services at the famed Auditorium in Ocean Grove, New Jersey. His adaptations of the hymns, as sung at these great meetings, have attained

tracted widespread attention, so it is a matter of little wonder that numerous requests have come in for an album of his arrangements. This book is our response to these requests.

Twenty popular hymns will be included in this volume of *ORGAN TRANSCRIPTIONS OF FAVORITE HYMNS*. In most cases the original keys have been retained, so that they can be used as accompaniments for congregational singing if desired. In addition to registrations for the standard organ, this book will include designations for the Hammond Organ.

Prior to publication, a single copy of this book may be ordered at the special Advance of Publication cash price of 50 cents, postage paid. Delivery will be made right after publication.

PEER GYNT by Edward Grieg—*A Story with Music for Piano, Arranged by Ada Richter.* For these teachers and people who are interested in the previously published books in this series, and with Mrs. Richter's outstanding work in the field of educational music, the mere mention of the fact that a new book is in preparation will suffice. Mrs. Richter has included the original Peer Gynt melodies: *Morning Mood*, *Ingrid's Lament*, *in the Hall of the Mountain King*, *Solveig's Song*, *Aas' Death*, *The Dance of the Seven Veils*, *Peer Gynt's Dance*, and *Peer Gynt's Return Home*. Everyone is familiar with these delightful music, and it will be a special treat for young pianists to find it arranged so they can play with a sense of accomplishment and enjoyment. The story of the play, very briefly, is told by Mrs. Richter, not only for the benefit of the child in study, but also aids the teacher in adapting the book for recital

A single copy of *PEN GYNT* may be ordered at the special Advance of Publication cash price of 30 cents, postpaid.

MY PIANO BOOK, Part Three—A Method by Ada Richter for Class or Individual Instruction.—This book is a response to the numerous requests received for a continuation of Mrs. Richter's wonderfully successful method, *My Piano Book*, the first two parts of which are available now, and which cover the work of grade one.

intended to introduce the student to Grade Three as well as have been prepared as skillfully as its predecessors. Impressive features will be attractive, interesting pieces study, which will interest as well as entertain, and include classics of piano music. The book is divided into three parts, each consisting of ten chapters. The first part contains the fundamental foundations of piano music, while the second part emphasizes the two parts of this method, are carried on into this third part, a fact which distinguishes the author's work. The book is arranged in detail. The book is illustrated in an artistic manner.

A single copy of *My Piano Book*, Part One, may be ordered now at the special price of \$1.00 cash price of 35 cents, postpaid.

THE WORLD'S GREAT WALTZES, Arranged for Piano by Stanford King—This volume will be warmly received for several reasons. For many it will recall occasions when through gaily swayed to the same infectious tunes it contains, while countless others it will reflect a delightful era now but a memory.

them with thought for the average pianist. The full flavor of this infectious music has been retained, however, and the happy result is a collection, about grade three in difficulty, which will appeal to musicians and non-musicians alike. The titles of the best known waltzes included are: "The Beautiful Blue Danube," "Tales from the Vienna Woods," and "The Emperor," by Johann Strauss; "The Kiss," by Ardit; "Over the Waves," by Ross; "Danube Waves," by Ivanovici; "Gold and Silver," by Lehr; "Estudiantina," and "The Skaters," by Emil Waldteufel.

While this collection is in preparation, a single copy may be ordered now at the special Advance of Publication cash price of 40 cents, postpaid. The sale, however, is limited to the United States and its possessions.

PIANO PIECES FOR PLEASURE. Compiled and Arranged by John M. Williams. An announcement is of minor interest, for it comes on an advance news compilation from the studio of John M. Williams, the earlier announcements of which have created widespread interest.

As the title indicates, **PIANO PIECES FOR PLEASURE** have been prepared strictly for recreational purposes. Established favorites, new arrangements of old favorites, will make up the book, and an extensive range of musical thought will be reflected. Among the contents will be: Mozart's *Meditation*; Schumann's *Transcendental*; Schubert's *Rosenumwandlung*; Beethoven's *Appassionata* and *By the Sea*; Chopin's *Fantaisie Impromptu*; such familiar airs as "The Nutcracker," "Hymn and The Sabbath Day"; and the hymns and carols with "The Kindly Light"; "Hob, Hob, Hob, All Hail the Power of Jesus' Name," and several Christmas carols.

Until **PIANO PIECES FOR PLEASURE** is ready for publication, a single copy may be ordered at the special Advance of Publication cash price of 60 cents, postpaid.

READ THIS AND SING! (Teacher's Manual) by Cyde R. Denger, Mus. Doc.—Music educators have expressed great enthusiasm for the course of thirty-six lessons in the Student's Book of **READ THIS AND SING!** The Teacher's Manual enables the user of these lessons and of any guide to the best possible results from the material. It gives the teacher many valuable clues to achieving vocal techniques and tonal artistry from their vocal ensembles.

This book is a manual of material for use alone. It makes available procedures which Mr. Denger has already used with enviable success. In his own words, "I have obtained this material from many recognized sources. His authoritative adaptations and original material have had many years of practical use and testing. The thirty-six lessons are so arranged that they may be used as an excellent course of study for chorus work or voice classes."

The Advance of Publication cash price, at which a single copy of this book may be ordered is \$1.00, postpaid.

TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS. by Clarence Kehlmann—The transcribers of which who have added themselves to Mr. Kehlmann's earlier compositions. **Concert Transcriptions of Favorite Hymns and More Concert Transcriptions of Favorite Hymns** are most eager to receive the new volume, **TWENTY PIANO DUET TRANSCRIPTIONS OF FAVORITE HYMNS.**

This book's contents will not duplicate any of the numbers in the solo volumes. However, the numbers in the collection are equally well known and established favorites. Among the hymns here are: "How Firm a Foundation," "When I Survey the Wondrous Cross," "Jesus, Lover of My Soul," "Rock of Ages; O Perfect Love; When Morning Gilds the Skies"; and fourteen others. Besides being used for recreational dueling, they can be used as accompaniments for group singing, since appropriate keys for congregational singing, and various harmonic arrangements are of medium difficulty.

Those who want a first copy from the press should place an order now for a single copy at the Advance of Publication cash price of 60 cents, postpaid. Due to copyright restrictions, orders can be accepted only for delivery in the United States and its possessions.

CLASSICAL AND FOLK MELODIES. In the First Position, For Cello and Piano, by Charles Krone—Modern trends in music education, especially in the field of instrumental music, stress the thorough development of the cello. This book, one of the first of this type of material is available in the field of violincello. Consequently, teachers of cello will welcome this book, the author of which is an instructor at the Juilliard School of Music, New York, and a teacher of cello at Teachers College, Columbia University.

Among the pieces included are: Air from "Beethoven's Chiar de Lune," French folk tune; November, a Bohemian folk tune; Brahms' Lullaby, and folk songs of Dutch and Russian sources. There is much melodic and rhythmic variety among the contents, and each number has been carefully edited in regard to fingering, bowing, tempo, and dynamic indications.

This is a volume which will meet the needs of teachers

who constantly are searching for easy teaching material, yet made of excellent quality.

Those wishing to become acquainted with the new collection may do so by placing an Advance of Publication order at the special Advance of Publication cash price, 60 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN!—Choir directors and those having in charge the selection of music for church singing will be interested in acquiring the first part of the practical series of anthem books published by the Theodore Presser Company. To this series we are adding this month, a book which has been announced in these Publishers' Notes for several months past. As is customary with this notice, the special advance of publication price of 60 cents and cash price of 75 cents can be obtained from your music dealer, or from the publishers for examination.

Reverent Anthems, by William Balas, is a collection of this favorite composer's excellent anthems, especially suitable for volunteer choir use. Among the sixteen are some time-tested favorites, and several brand new anthems especially written for church use. Mr. Balas' melodic style is full and satisfying harmonies, appeal to choir and congregation, and directors appreciate the minimum of rehearsal with which his anthems can be presented. Price, 35 cents.

PRESER'S PICTURES OF MUSICAL INSTRUMENTS (with descriptive text) Pr. 10c
THEODORE PRESSER CO., Philadelphia 1, Pa.

Young Music Beginners Respond to the Appeal of These Special Teaching Materials...

• **THIRTY RHYTHMIC PANTOMIMES..... 1.25**

For Home, Kindergarten and Pre-School Classes

By Alice C. D. Riley, Jessie L. Gaynor, and Dorothy Gaynor Blake From the rhythmic songs of the Child World, the names Dorothy Gaynor Blake and Alice C. D. Riley are well known. This book has been selected for this book thirty rhythmic pantomimes for young people, designed to develop the rhythmic sense of young people. Besides the rhythmic consciousness developed through the rhythmic movement, there is also the rhythmic appreciation of the music of Mother. Thus, can we use these rhythmic pantomimes with other songs in the original volumes also are used.

SONGS OF THE CHILD WORLD 13 Vols. Each, 1.25

By Alice C. D. Riley and Jessie L. Gaynor

The many popular children's songs which have been used in the home, in the kindergarten, in primary classes in public and private schools, and in preschools and nurseries. The songs are classified for various seasons and occasions, for various ages, and for various groups. The songs are grouped in sets, and even divisional, as several songs for Sunday school groups are included.

• **A METHOD FOR THE PIANO (For Little Children) 1.00**

By Jessie L. Gaynor

Published late in Mrs. Gaynor's career this book easily is a masterpiece in the printed page of all the books she has written. It is a simple, clear, interesting way by which little children quickly comprehend the beginning of piano playing. Includes interesting pieces and songs and piano stool.

• **FIRST PEDAL STUDIES FOR THE PIANO60**

By Jessie L. Gaynor

This is probably the most frequently used of Mrs. Gaynor's educational works for very young piano students. It gives the piano student the fundamental work in pedal technique which must precede the study of an advanced student and does so in an understandable manner, interesting to the pupil. This book is also in the second grade.

• **SONGS OF MODERN CHILD LIFE 1.00**

By Jessie L. Gaynor and Dorothy Gaynor Blake

This book, the last work of Mrs. Gaynor, has groups of juvenile songs devoted to health, truth, science and nature, the home and companion relationships. They were suggested by the Council of Public Safety and the Child Health Organization of America.

• **SONGS AND SHADOW PICTURES for the Child World75**

By Jessie L. Gaynor

A little picture-book of songs for children. The songs were composed by Rachel Barnes and illustrated by Helen Tynan. Illustrations are in four-line paper cutting by Susanne Ferencz Tynan. Makes a most delightful gift book for youngsters.

• **FINGER PLAYS (Elemental Hand and Finger Exercises) .. .60**

By Jessie L. Gaynor

A half dozen stories, with interesting and descriptive verses and charming pictures, for use in teaching hand position and finger movement. Numerous illustrations accompany the descriptions.

Cat. No.	Grade Price	Cat. No.	Grade Price
30225 Gitar Serenade, The	2 .10	30192 Moon, Boot, The	.10
30226 Little Troutine Solo, The	2 .10	30192 Shadow, The	.10
30208 March of the Wen Folk	2 .10	30193 Tea Kettle, The	.10
30209 March in the Old Style	2 .10	30194 (Song of the Kitchen Class)	.10
30210 Princess, The	2 .10	30195 (Song of Singing Single Girls)	.10
30215 Queen of the Wrens	2 .10	30196 (Song of the Squirrels and the Horses)	.10
30192 Little Shepherd, The (Song of the Shepherds)	2 .10	30197 (Song of the Foxes)	.10

* Also published for Two Voices, Four Hands (308)

MARCH OF THE WEE FOLK



Also published for Piano Duet and for Two Pianos, Four Hands

THE JOHN CHURCH COMPANY

Theodore Presser Co., Distributors, 1712 Chestnut St., Philadelphia 1, Pa.

Recently-Issued PIANO SHEET MUSIC NUMBERS

EXAMINATION PRIVILEGES CHEERFULLY
GRANTED TO PIANO TEACHERS

FOR BEGINNERS — Grade 1

Cat. No.	Title	Composer	Price
27396	Two Very First Pieces (With Introduction to the Pedal) 1—Church Bells	Kettler	.30
27440	Yellow Buttercup	Thomas	.25
27450	The Little Wind	Thomas	.25
27334	Home of My Country	Stairs	.25
27334	The Snow Man (With Words)	Stairs	.25
27372	Bird Asleep (With Words)	Tibbitts	.25
27362	Three Sleepers (With Words)	Forrest	.25

FOR BEGINNERS — Grade 1½

Cat. No.	Title	Composer	Price
27397	March of the Trampers	Richter	.30
27392	Spring Is Here (With Words)	Forrest	.25
27351	Little Yellow Bird (With Words)	Kerr	.25

FOR YOUNG PUPILS — Grade 2

Cat. No.	Title	Composer	Price
27431	On a Picnic	Richter	.30
27411	The Little Defenders (March)	Hopson	.30
27424	Squirrel in the Treetop	Thomas	.25
27419	Graceful Swimmer	Adler	.25
27409	Swimming in the Pool	Tibbitts	.25
27401	Turning Wheels	Tibbitts	.25
27409	Little Toy Soldier	Kettler	.30
27377	The Court Jester	Brown	.25
27402	Drowsy Land	Kettler	.30
27403	Woolly Lamb	Thomas	.25
27407	Sail on His Way	Thomas	.25
27357	My Little Seal (With Words)	Richter	.30
27361	Gretchen Dances	Stevens	.30

FOR YOUNG PUPILS — Grade 2½

Cat. No.	Title	Composer	Price
27412	The Ferret and the Penguin	Adler	.35
27390	Coast Guard Patrol	Hopson	.35
27391	The Laughing Brook	Ogden	.30
27378	In the Garden	Hughes	.35
27379	Hurricane	Hughes	.35
27380	A Dwarf	Scher	.40
27381	Parade of the Tiddie-dy-Winks	Stevens	.35
27371	Youth of America (March)	King	.35
27352	Forward, March!	Thomas	.35

FOR PROGRESSING PUPILS OR PLAYERS OF LIMITED ABILITY—Grade 3

Cat. No.	Title	Composer	Price
27425	Dainty Ballet Dancer (Value Caprice)	Kettler	.35
27410	Happy Valley	Lloyd	.35
27398	Moonlight Silhouette (Adapted from Three in Brulien, 2nd String Quartet)	Rothe	.35
27400	Meadow Melode	Scher	.35
27399	Lady Moon (Reverie)	Loch	.25
27369	Spring Morning	Bartin	.25
27370	On a Spanish Balcony	Brown	.25
27334	Eighteen Etudes on Chopinicks	Maler	.80

FOR TEACHING USE OR RECREATION PLAYING — Grade 3½

Cat. No.	Title	Composer	Price
27444	Brave Heroes of Bataan	Gray	.30
27384	Homeward Trail	Gray	.35
27385	Golden Gold	Gray	.35
27337	Manilhin Parade	Gray	.40

FOR STUDIO, RECITAL, OR HOME PLAYING — Grade 4

Cat. No.	Title	Composer	Price
27435	Sanctuary	West	.30
27477	Patricia	Carson	.50
27421	Painted Clouds	Miles	.40
27413	Autumn Song	Federer	.40
27388	Flaming Dahlias (Value Eleventh)	Hophorn	.40
27385	False Pathetic	Telef	.35
27389	Mountain Shower	Cooke	.40
27352	Waves of Thought	Federer	.35
27353	Lonely Dancer	Federer	.35
27338	Flitting Fireflies	Wright	.35

FOR STUDIO, RECITAL, OR HOME PLAYING — Grade 5

Cat. No.	Title	Composer	Price
27368	Air, From "Water Music" (Transcribed by Gilbert Beazley)	Handel	.25
27345	El Torero (The Bull Fighter)	Vallejo	.30
27366	Le Pavillon (The Turkey Street)	Vallejo	.35
27364	Faou Arrogante (With Regal Art)	Vallejo	.35
27367	Tango Cubano (Cuban Tango)	Vallejo	.35
27437	Viennese Echoes	King	.35
27313	Deesse Eroïque	Boghetti	.40

TANGO CUBANO By Francisco Vallejo

Catalog No. 27367 Grade 5 Price, 30 cents



ELEGY By Josef Hofmann

Catalog No. 27422 Grade 6 Price, 30 cents



THEODORE PRESSER CO.

MUSIC PUBLISHERS AND DEALERS

1712 CHESTNUT STREET PHILADELPHIA 1, PA.



*One of a series of scenes in the lives of famous composers, painted for the Magnavox collection by Fletcher Richard.

He conquered the world—with waltzes

FIRST his native Vienna, then all Europe, fell under the sway of the light-heeled, idling waltzes of Johann Strauss the younger.

In 1872 he added America to his conquests. At the Boston music festival—with the aid of a hundred assistant conductors—he led a huge orchestra and a chorus of 20,000 through the flowing rhythms of *The Blue Danube*. Here, as abroad, his magnetic personality and striking appearance—a slim figure, untemmed black hair and "gypsy eyes"—captivated the public.

Today, if you close your eyes as you listen to a Strauss recording on a Magnavox radio-phonograph, you will have the illusion that

the irresistible "Waltz King" himself is playing for you. In clarity and true-to-life naturalness, this superb instrument approaches absolute perfection.

During the years in which the Magnavox was evolved, its makers had two ends in view. Their aim was that every Magnavox should be:

1. A fine musical instrument. Whether you are listening to radio programs or recorded music, the magnificent tonal qualities of this radio-phonograph add immeasurably to your enjoyment.

2. A lovely piece of furniture. All Magnavox models are beautiful examples of the cabinet maker's art—authentic in furniture styling

and beautifully built to grace the finest rooms. Perhaps the most convincing evidence of Magnavox superiority is the large number of world-famous musicians who have chosen this instrument for their own homes. The Magnavox is the personal radio-phonograph of Fritz Kreisler, Eugene Ormandy, Jascha Heifetz, Sir Thomas Beecham, Vladimir Horowitz and many other illustrious masters.

Send for Reproductions of Paintings: Set of ten reproductions of paintings from the Magnavox collection—size 11½" x 9", suitable for framing—\$0.60 at your Magnavox dealer. Or send \$0.60 in War Stamps to Magnavox Company, Department E.T.I., Fort Wayne 4, Indiana.

Magnavox. The choice of great artists
RADIO PHONOGRAPH



MAGNAVOX FM

To appreciate the unique superiorities of the Magnavox, listen to a Frequency Modulation program over this instrument. Magnavox was an FM pioneer and the reproduction quality of the Magnavox is equal to the full advantage of FM broadcasting as inherent in the Magnavox radio-phonograph.



Buy that extra War Bond today.